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Rochester Institute of Technology

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
MASTER OF FINE ARTS

A Corporate Identity Package
for the
Technical Association of the Graphic Arts:
A Methodological Approach

by Charles G. Kuhn

April 8, 1989

Advisor: Roger Remington

Date: May 2, 1989

Associate Advisor: Dr. Richard Zakia/

Date: 5/1/89

Associate Advisor: Charles Smith/

Date: May 2, 1989

Special Assistant to the Dean for Graduate Affairs:

Philip M. Bornarth/

Date: 5/10/89

Dean, College of Fine and Applied Arts:

Dr. Robert H. Johnston/

Date: 5/11/89

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Charles G. Kuhn
175-3 Robert Quigley Drive
Scottsville, New York 14546

Date: April 8, 1989

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Finally, I'd like to acknowledge my wife Faith, for whom this report is dedicated. Without her support, none of this would have been possible.

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Introduction

The design problem concerning my thesis proposal was rather simple and clear-cut, the solution was certainly going to be more complex. The challenge for me was to create and develop a new organizational identity for the Technical Association of the Graphics Arts (TAGA), an organization concerned and dedicated to the science and technology of the graphic arts.

The original identity of TAGA lacked visual excitement, vitality and, above all, a cohesive and consistent appearance as it was used on printed applications (Appendix B). It also lacked a mark or symbol appropriate for an organization dealing in the field of graphic arts research and development.

After examining and evaluating carefully TAGA's identity, Managing Director Leonard Leger and Membership/Publicity Vice President Charles Rinehart of TAGA, my chief advisor, Roger Remington and myself unanimously agreed that TAGA needed a new and more contemporary identity. This new identity, however eventually turning out, ideally would represent TAGA in a more fitting way for an organization that deals in the graphic arts field. It would also enhance TAGA's professional image, both here in the United States as well as internationally.

As David Carter says, "An organization's corporate identity should be equal to the organization's level of capabilities."¹ Therefore, TAGA's identity needed a more professional and visually appropriate look, one that could match its image and reputation as a leader in the field of printing science.

The Need for a Strong Corporate Identity

All organizations, both small and large, today should recognize just how powerful an effective corporate identity can be in promoting a favorable image of themselves. Says Carter again, "For the not-so-large organization, corporate identity is perhaps more important than it is to the industrial giants. For without growth, the small organization is doomed. A well-planned corporate identity can lead to growth for the small organization."²

The major goal of every organization and their corporate identity then should be to make the first impression boldly, and continuing impressions, consistently positive. "The definition," as James Pilditch states, "of a good corporate identity speaks not only of identifying the corporation, but also of expressing its personality."³

Just because an organization is very professional and competent is not enough. If the organization doesn't look equally competent, it's going to fail to achieve many of its goals. And how that organization will be perceived by its members and prospective members in the future will be determined by the image planning that takes place now. Asserts Elinor Selame, "Assuming a new corporate identity, like donning a custom-tailored ensemble for the first time, is at once a commitment to the present and an investment in the future."⁴

There are many aspects of designing corporate identities to consider for the designer. For example, changes such as in

technology must be considered when planning for a new corporate identity. Unless provisions are made for these changes, the end result can be an identity package out of sync with the times in just a few short years.

In developing a new corporate identity for an organization, there are basically five steps involved:

- (1) Self study of the organization
- (2) Research and evaluation of the organization and its image
- (3) Definition of goals and strategies
- (4) Development of an identity program
- (5) Implementing the program

A firm with no real logo or consistent visual identity has carte blanche. There are few limitations or constraints on how much change can be done. The only guideline is, the look must be appropriate for the company.

The corporate mark or symbol is, perhaps, the single most important element of a successful identity. It should, ideally, represent the organization's personality and image it desires to convey to its constituents. Stanley Mason writes, "The trademark or symbol often only signified ornamental luxury in the more leisurely times before the invention of company images. Today, however, it is something extremely functional, a sharp weapon in the struggle to attract the worn out and often flagging attention of the public. It has not only become the focus of a firm's image but, for the majority of the public, it is often the only means of identifying a firm and its products."⁵

Effective corporate symbols all have the following characteristics in common:

- (1) They are clear, not confusing; original, not imitative; functional, not frivolous; distinctive, not forgettable.
- (2) They are meaningful, instantly conveying the purpose and personality of the organization.
- (3) They are easy to recognize, pleasing to the eye; have no unfavorable visual connotation here or abroad.
- (4) Adaptable to a number of applications.

Simply put by Elinor Selame, "Most top managers no longer regard symbols as mere 'icing on the cake,' but as the yeast that makes the cake rise."⁶

The mark then serves as a kind of "corporate shorthand" to represent the organization as a whole. Of course to accompany the mark there must be strict attention and sensitivity paid to a compatible typographical identification and other graphic elements of the total identity package.

The final step of a successful corporate identity is the implementation of the program. There must be a consistent and coordinated appearance to all of the organization's printed applications. Corporate identity can be accidental, unplanned and therefore chaotic; or it can be purposeful, planned and structured to the way a corporation wants to be seen by its different constituents. Wolfgang Schmittel states, "The more consistently and uniformly a firm presents itself, the more clearly defined is the picture that is reflected to the public."⁷

Technical Association of the Graphic Arts

The Technical Association of the Graphic Arts (TAGA) is an association of people concerned and dedicated to the science and technology of the graphic arts. Organized in 1948 by several technical leaders of the industry, it has grown in size and scope. Today it is international, having about 20% of its membership outside the USA and Canada. It has recently exceeded 1,000 in membership.

The principal objectives of TAGA are the following:

- (1) To stimulate research
- (2) To provide a standard of professional accomplishment and ethics
- (3) To increase and disseminate graphic arts information and knowledge
- (4) To provide meetings and conferences for discussions of a technical and scientific nature
- (5) To publish the important technical and scientific information generated by the industry
- (6) To sponsor student activities related to the graphic arts, including the establishment of fellowships and scholarships for graduate work

In addition, TAGA holds an annual conference. It brings together a diverse group of people from many countries with widely different technical backgrounds to participate in formal paper presentations, informal workshops, discussions and social gatherings. The conference is a principal international forum for printing science and serves as the focus of TAGA's activities. It is a conference of ideas, the breeding ground of new concepts and inventions.

TAGA also has a number of standing committees:

- (1) The Color Committee provides an open forum that identifies and explores the diversity and scope of current issues in color print production.
- (2) The Ink, Paper and Press Committee focuses on issues of technology, including measurement of ink and paper characteristics, interactions and the evolution of new concepts.
- (3) The Electronic Pre-Press Committee addresses the issues associated with emerging pre-press technology, which can include the unique requirements of graphic arts image quality, data compression and related industry standards activities.
- (4) The Fellowship Committee, working through the National Scholarship Trust Fund, assists in promoting and providing fellowships to graduate students for advanced study in graphic arts and associated fields.
- (5) The International Relationships Committee is developing cooperation and exchanges of information with graphic arts technical groups in other countries.
- (6) The Student Chapter Committee provides direction to universities and colleges for the establishment of student TAGA chapters. These student organizations, acting independently, produce papers, meetings and publications.

Perhaps most important, TAGA is an organization firmly committed to promoting progress in the graphic arts field. It serves as a stimulus for investigation and scientific research, a breeding ground for new concepts and inventions in the science of printing.

Preliminary Research

The first objective to be carried out during the new TAGA identity design process was a careful evaluation of the organization, by the organization itself. All TAGA board members were sent a Marketing/Communications Analysis (Appendix F) dealing with organizational characteristics and attributes. The feedback received from these returned surveys proved quite interesting yet fairly predictable.

In order of importance and frequency of appearance, TAGA board members saw the organization as characterized by the following attributes:

- (1) Scientific/technical
- (2) Research-oriented
- (3) Disseminator of information
- (4) International forum
- (5) Provider of fellowships/scholarships
- (6) Consultative
- (7) Educational
- (8) Historical

In terms of importance, the first five characteristics were deemed the most significant by TAGA board members. They would also later be ultimately considered in the final design choice for the new TAGA identity symbol (Figure 5).

The second objective was to determine how TAGA's board members evaluated the audience's perceptions of them as an organization. Ideally, TAGA wanted their audience, which includes scientists, manufacturers (research and development), printing owners/managers, technologists and educators, to see them as an organization with the following characteristics:

- (1) Progressive
- (2) Innovative
- (3) Technical/scientific
- (4) International
- (5) Professional
- (6) Responsive
- (7) Well-organized
- (8) Involved
- (9) Relevant
- (10) Stimulating

Some of the above characteristics would also be incorporated into the new TAGA identity symbol (Figure 5).

Semiotics as Methodology

It is certainly a naive idea to suppose that a designer in the visual sphere can proceed purely intuitively. So, rather than traveling down the design process avenue led only by intuition, a more methodological and systematic plan would be necessary I felt. Semiotics, with its strong structural basis, was thus chosen to guide me through the design process of creating a new TAGA identity symbol.

Semiotics, otherwise known as the science of signs, is a very complex and sometimes confusing theory. Lengthy books and descriptions have been devoted to the subject, and a far more comprehensive explanation of it is probably deserved here. For sake of brevity, however, semiotics can be described as a way designers can incorporate key characteristics or attributes of an idea or object into an appropriate design, a design that represents and conveys the idea's or object's true and fundamental meaning.

Also having utilized semiotics in designing a new identity for Brenner's Park Hotel, an exclusive hotel situated on the fringe of the Black Forest in Germany, Heinz Kroehl, director of the Kroehl Design Group, states the benefits of the theory this way: "Modern semiotics creates the provisions for systemizing the process of visual designing. As a general theory of signs, it comprises both language and picture and provides a kind of universal grammar."⁸

In TAGA's case then, the design of a new identity symbol would have to include considerations of how to incorporate the organization's already-mentioned key characteristics and attributes into a final identity symbol.

To get a better sense of TAGA's organization characteristics in terms of semantics (iconic, indexic and symbolic signs), and to generate some design ideas, a semiotics matrix was created.

The matrix, derived from the returned questionnaires (Appendix F) given to all TAGA board members, was constructed so that TAGA's qualities appear in order of frequency and importance. The first board (Figure 1) represents TAGA's perceptions of itself, or internal characteristics. The second board (Figure 2) represents how TAGA would like its audience to perceive it as an organization, or its external characteristics. On both boards TAGA's characteristics are visually shown with images gathered from magazines and books as iconic, indexic and symbolic.

One of the main dimensions of a sign is semantics (Figure 2a). This refers to the relation of the sign to the object it represents. Regarding semantics: The relations of the sign to its object can taken on three different basic forms which can be further subdivided as follows:

In an icon, the relations to the object are such that the sign bears a similarity to the object.

The index, on the contrary, shows an object by unequivocally identifying it by means of a definite characteristic. In a second form, the indication is made by the object as, for example, a track in the soil made by an animal.

Figure 1.

TAGA Matrix

Corporate Internal Characteristics

	Scientific/ Technical	Research	Information Disseminator	International	Fellowships/ Scholarships	Graphic Arts Leader	Educational	Conferences	Historical	
ICONIC										
INDEXIC										
SYMBOLIC										

Figure 2.

TAGA Matrix

Corporate External Characteristics









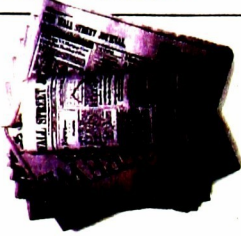





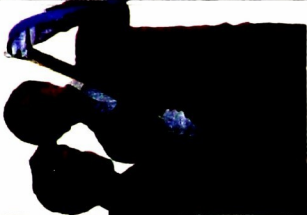
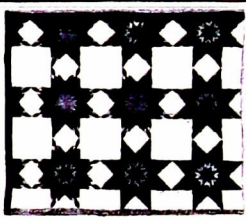


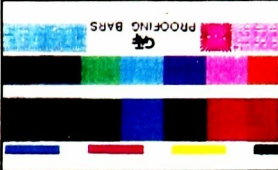
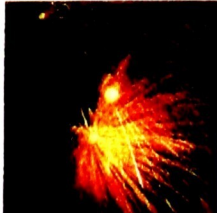
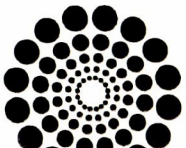
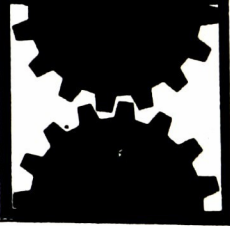

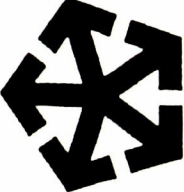

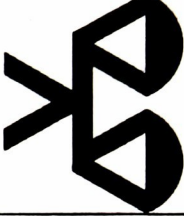

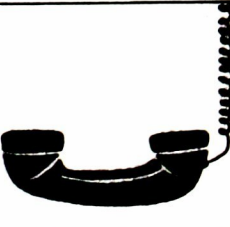


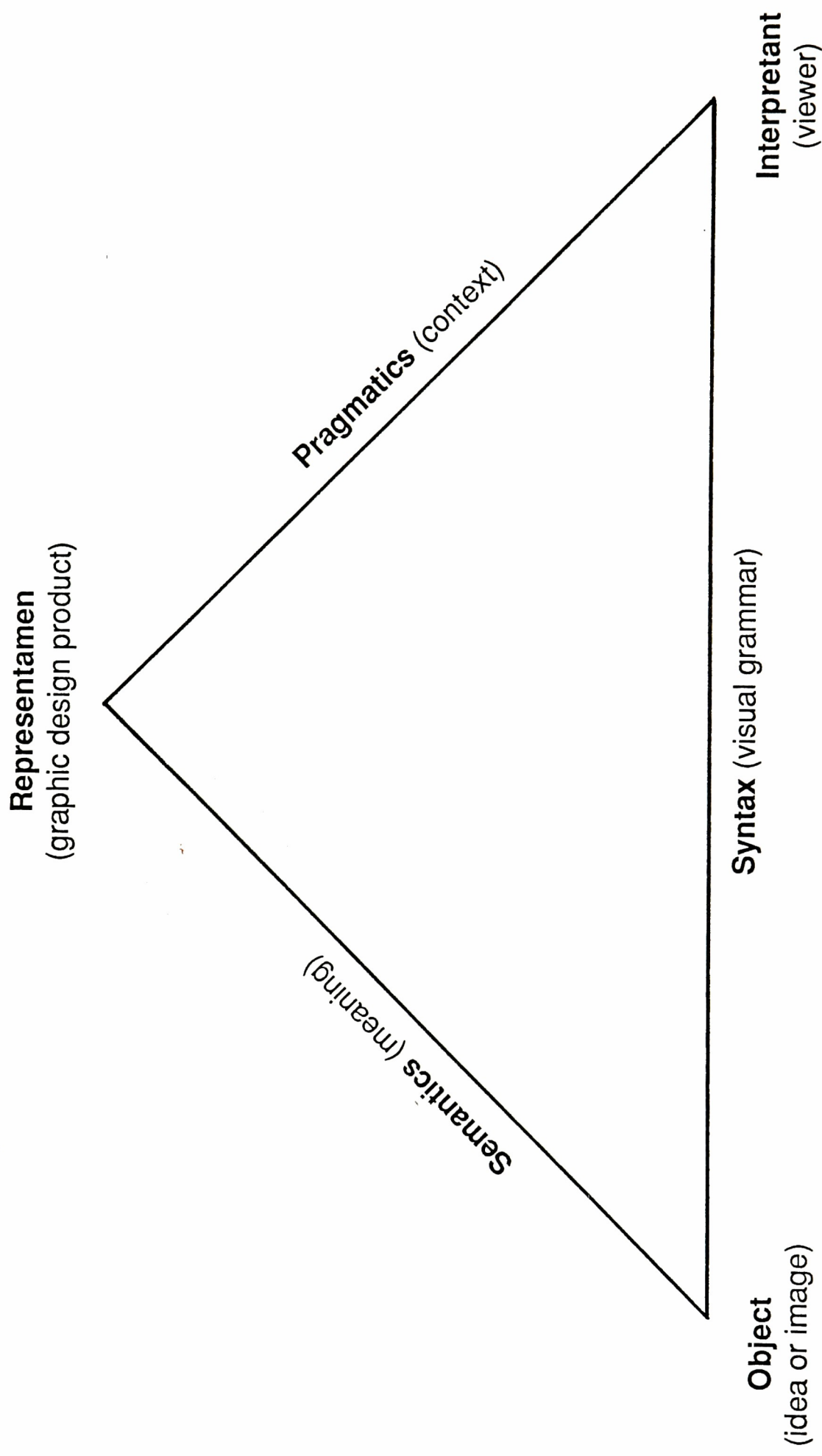
Progressive	Innovative	Professional	Responsive	Involved	Well-organized	Personable	Accessible	Relevant	Stimulating
									
									
									

Figure 2a. A sign has a three-way unity between the following:

- (1) Representamen
- (2) Interpretant
- (3) Object



With a symbol the relation between the sign and the object is arbitrarily, but by convention and tradition, clearly determined.

From all of these images gathered and placed in a semiotics matrix, a structured design process for a new TAGA identity symbol could begin. As Wolfgang Schmitt states, "An organization can retain its vividness within the confines of a rigid, 'restricting' structure. Haphazard, purposeless and arbitrary methods do not lend to convincing, consistent development."⁹

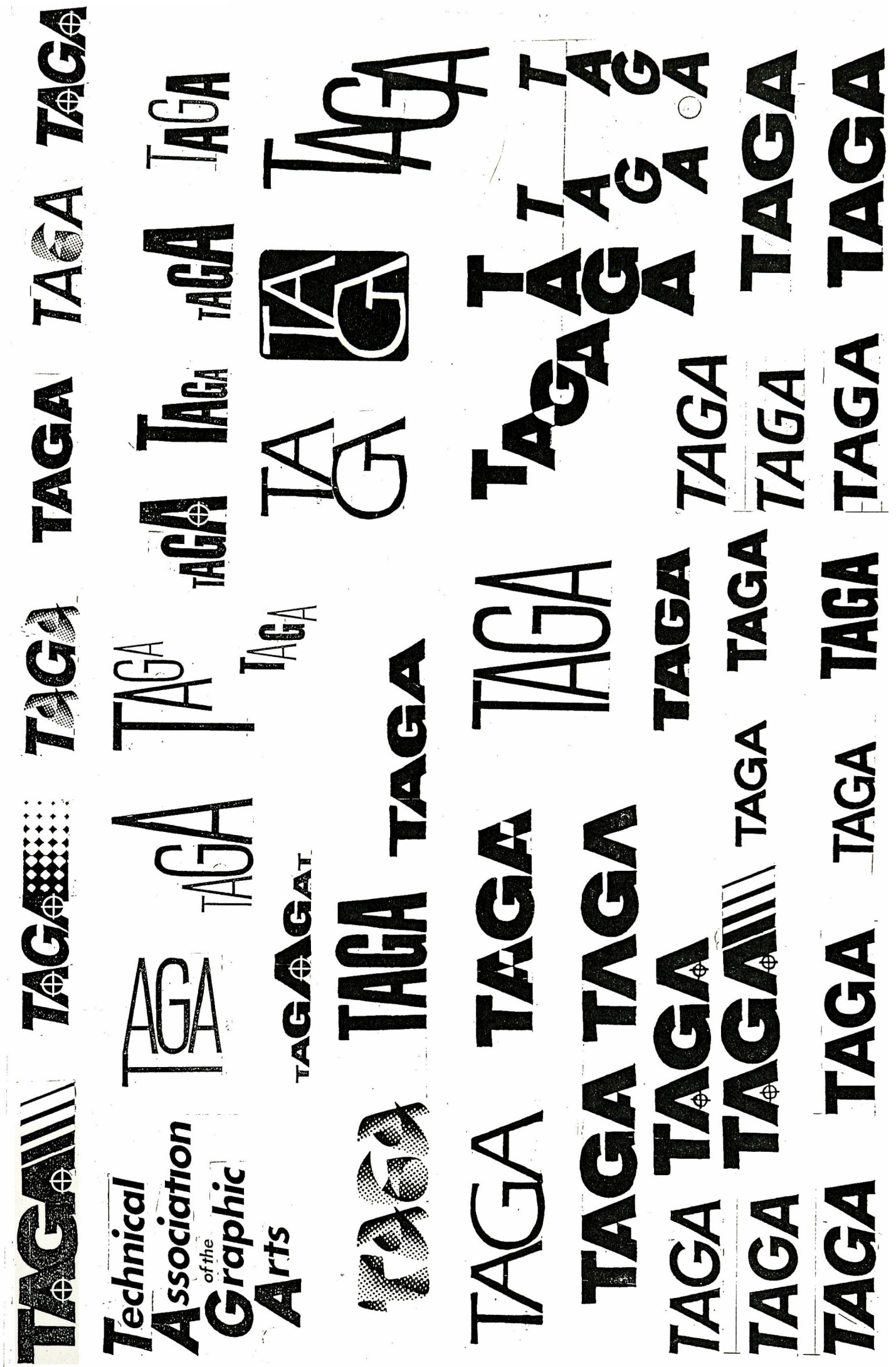
Therefore, initial brainstorming and subsequent sketching of possible ideas for new identity symbols for TAGA began with the semiotics matrix used as a helpful design tool, not a creative straightjacket.

Sketching of Ideas for a New TAGA Symbol

In the initial stages of sketching ideas for a new TAGA identity symbol, most of the work was spontaneous, a kind of brainstorming if you will. Possibilities included abstractions, literal illustrations, strictly typographical attempts, as well as combinations of the above (Figure 3). Common printing metaphors were used in many of the sketches. Register marks, press rollers, screen patterns, printer's loupes among others were all considered during the brainstorming. After an exhaustive effort, the possibilities for a new TAGA identity were narrowed down to a smaller number of relatively strong candidates.

Also considered during this early sketching stage was what type of new identity design would be ultimately chosen for TAGA.

Figure 3. Sketches for new TAGA Identity (Wordform)



Sketches for new TAGA Identity (Altered wordform)

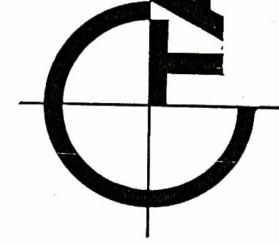
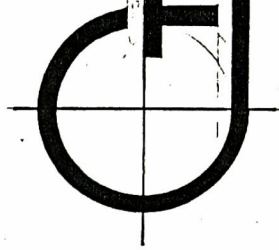


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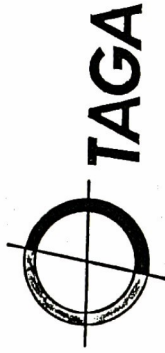
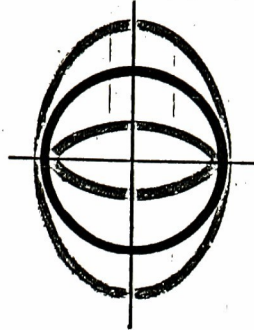
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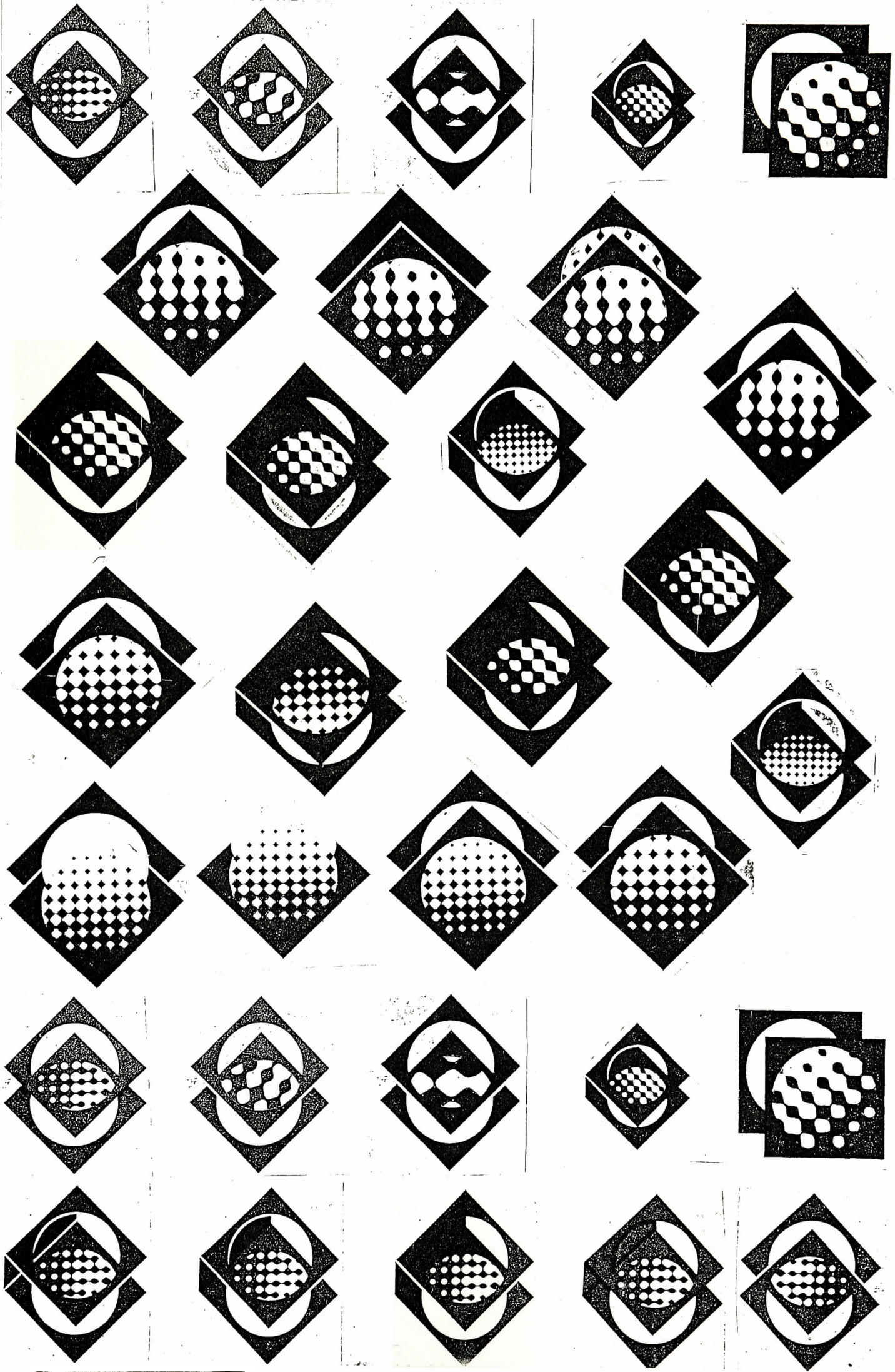
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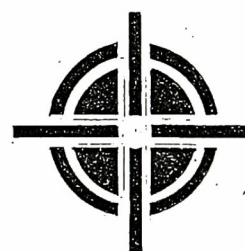
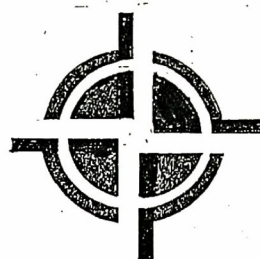
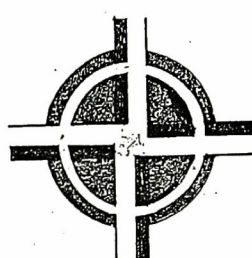
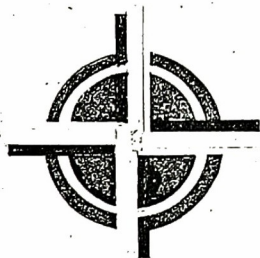
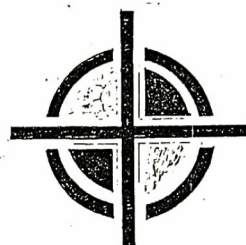
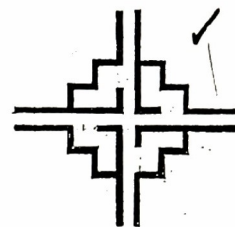
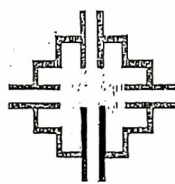
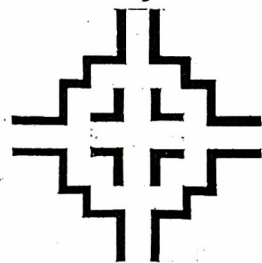
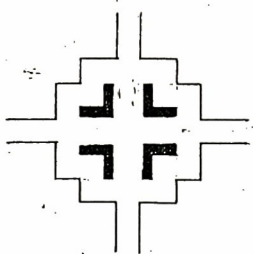
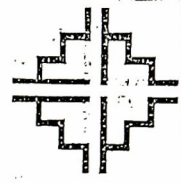
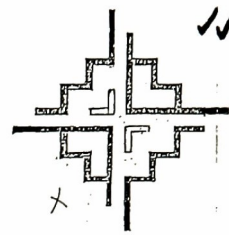
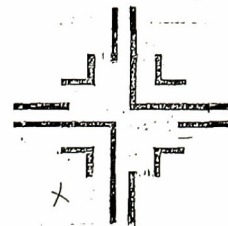
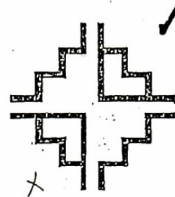
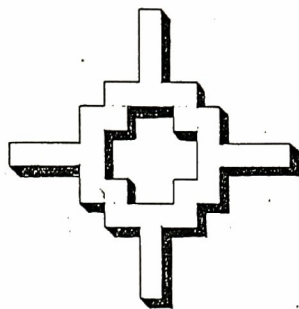
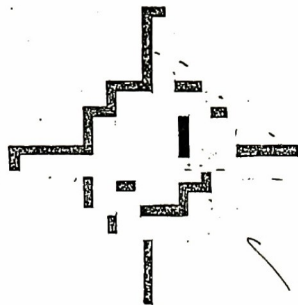
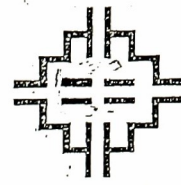
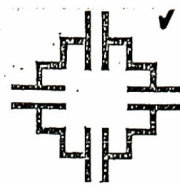
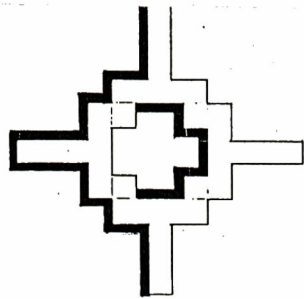
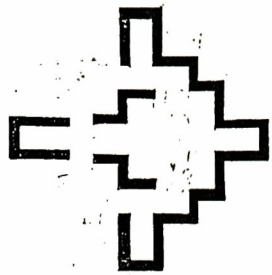
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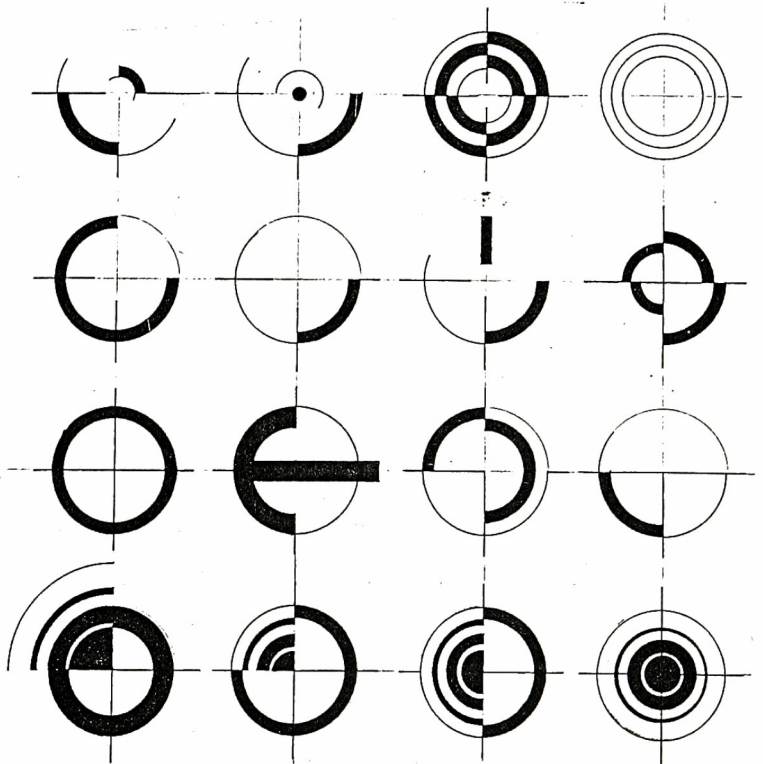
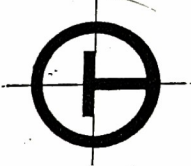
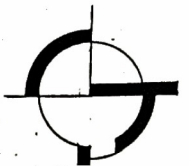
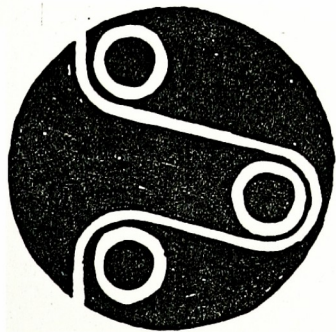
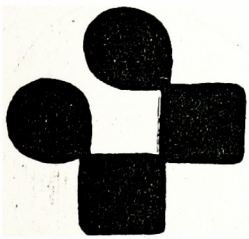
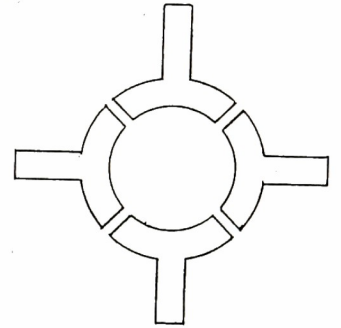
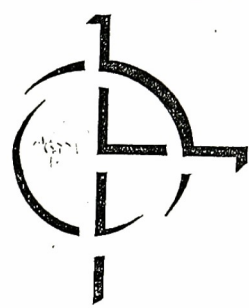
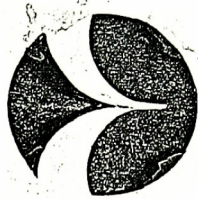
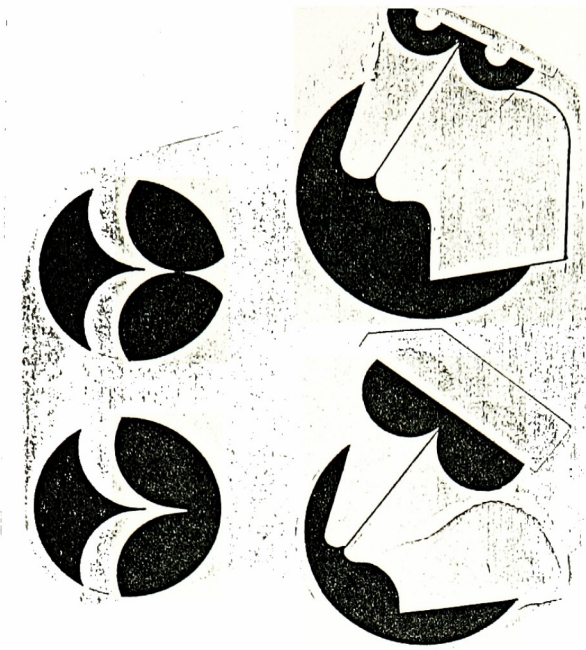


TAGA

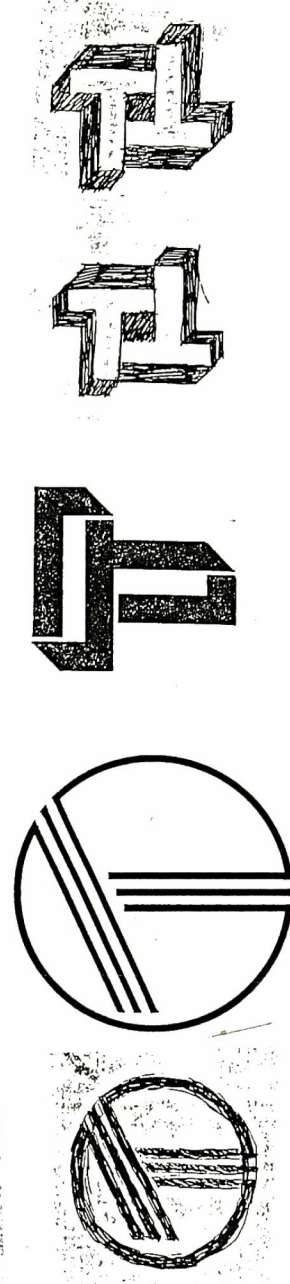
Sketches for new TAGA Identity (Abstract symbol)







Sketches for new TAGA Identity (Initial)



According to Robert Swinehart, an instructor of graphic design at Carnegie Mellon University, visual classification of identity design elements can be separated into six different categories:

- (1) Wordforms (logotypes)
- (2) Letterforms (alpha/numerics)
- (3) Abstract forms
- (4) Representational Forms
- (5) Pictograms
- (6) Aberrations (combinations of above)

Choosing the New TAGA Symbol

The final TAGA identity symbol possibilities were selected by relating them to an identity evaluation matrix (Figure 4). Their relative strengths were based upon three categories: syntax, semantics and pragmatics.

Syntax, or formal graphic structure, include the following aspects:

- (1) Line
- (2) Shape
- (3) Grid
- (4) Gestalt Principals
- (5) Balance
- (6) Ambiguity
- (7) Redundancy

Semantics deal with the verbal concepts from the semiotics matrix developed for TAGA.

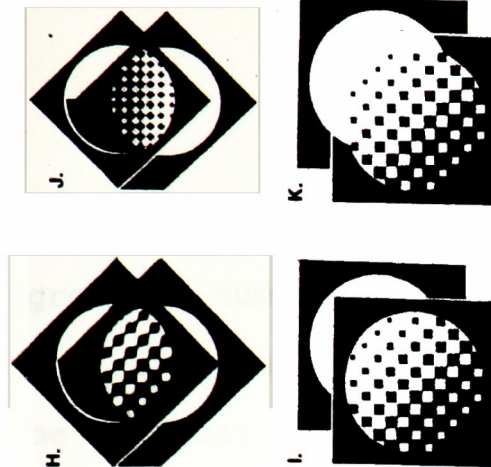
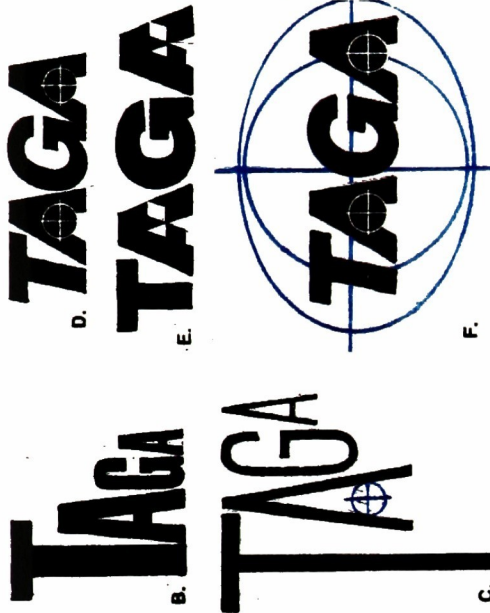
Finally, the pragmatics of the final new TAGA identity candidates include the following characteristics:

- (1) Impact
- (2) Simplicity
- (3) Timelessness
- (4) Legibility
- (5) Appropriateness
- (6) Adaptability
- (7) Distinctiveness

Figure 4.

Choices for TAGA Identity

	Letterform	Wordform	Abstract Symbol	Representational Symbol
SEMANTICS:	Scientific/Technical Research			
	Information Dissemination	A.		
	International Scope	B. C.		
	Fellowship/Scholarship	C. D. F.		
	Graphic Arts Leader	B. C. F.		
	Educational			
	Historical			
	Progressive	B. C. D. F.		
	Professional			
	Responsive	B. C.		
	Involved			
	Well-organized	D. E. F.		
SYNTAX:	Personable			
	Relevant			
	Line			
	Shape	A.		
	Grid	A.		
	Gestalt Principles	A.		
	Balance			
	Ambiguity	A.		
	Redundancy			
	Impact	A.		
	Simplicity	A.		
PRAGMATICS:	Timelessness			
	Legibility	A.		
	Appropriateness			
	Adaptability	A.		
	Distinctiveness	A.		



The strongest candidate was then chosen (I.) based upon the greatest number of categories it fit into. It was then decided that a representational form (metaphorically-applied sign) would be the most appropriate choice for TAGA's new identity. Therefore, the representational (yet somewhat abstract) translation of a printer's loupe, a quality assurance instrument, showing a magnified halftone pattern within it showed the greatest potential for a new TAGA identity symbol, my thesis committee and I felt.

From a syntactic, pragmatic and, perhaps most important, semiotic standpoint, the printer's loupe seemed to fit TAGA's personality and image quite appropriately for the following reasons:

- (1) The printer's loupe represents a quality assurance tool, but also a tool suggesting graphic arts research.
- (2) The loupe's square shape rotated on its side represents a stable organization, but at the same time, innovative and active in its dissemination of new research in the graphic arts field.
- (3) The circular shape within the loupe represents TAGA's international scope.
- (4) The halftone dot pattern progressively decreasing in size as it moves upward represents dissemination of information.
- (5) The halftone dot pattern also implies the organization's progressive nature in general.
- (6) The square shape of the symbol represents a mortar board worn by graduating students and TAGA's emphasis on promoting and supporting scholarships and fellowships.

Thus the choice was made. It was now simply a matter of refining the symbol to a greater degree. The solution to the problem of designing a new TAGA identity appeared to be well on its way. As Jerzy Karo so aptly asserts, "The successful solution

to a design problem involving symbols is (a) the translation of key words and ideas into easily recognizable symbols, and (b) subsequent integration of these symbols into the final design."¹⁰

The new TAGA identity symbol, shown with key words which are represented by it, seemed to meet the above criteria (Figure 5).

The New TAGA Signature

To complement the newly chosen symbol and complete its new identity, a typographical identification was developed for TAGA (Figure 6). "Technical Association of the Graphic Arts" appears in five lines for reading ease and comprehension. The typeface chosen was Optima Bold, a style of type which is clean looking, contemporary and compatible with TAGA's new symbol. The type is set solid (no leading), flush left and ragged right. It can be placed in three different positions in relation to the symbol, shown in the Graphic Standards Guide (Appendix D). However, the one shown in (Figure 7) is the preferred relationship.

Colors of the TAGA Identity Elements

The new TAGA symbol, whenever possible, should be printed PMS Process Blue (Figure 8). PMS Process Blue is one of the four colors used in full color process printing. It was chosen, therefore, for its appropriateness to represent an organization involved in graphic arts research. The color is also very lively and exciting and was chosen to enhance TAGA's image. It also seemed to be a much more logical choice of color than the green that TAGA originally used. Also my reasoning for choosing a

Figure 5.
TAGA Symbol

Key words represented in TAGA symbol:

- (1) Scientific/technical**
- (2) Research-oriented**
- (3) Information disseminator**
- (4) International forum**
- (5) Fellowship/scholarship provider**
- (6) Progressive**
- (7) Innovative**

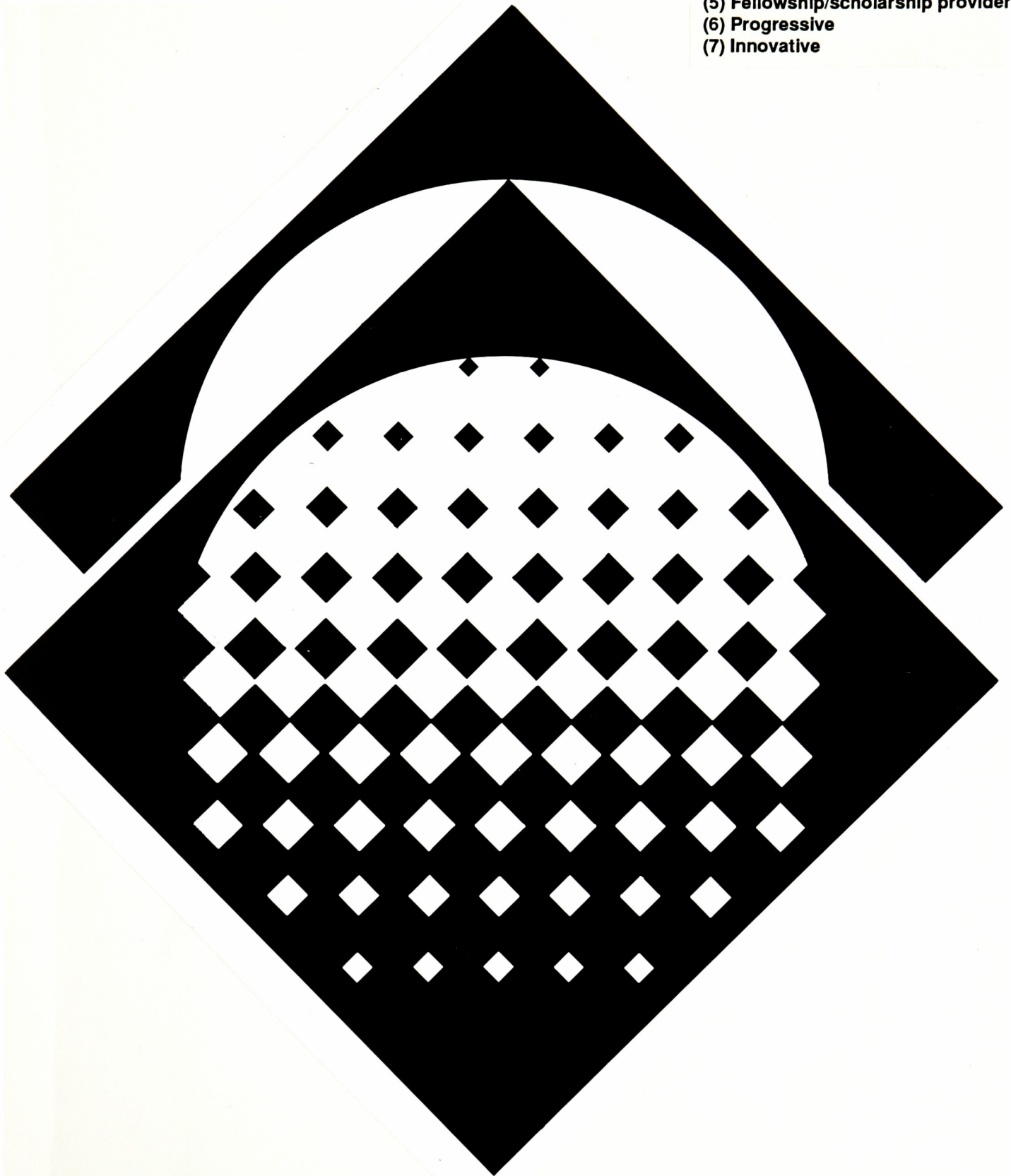


Figure 6.
TAGA Signature

Technical Association of the Graphic Arts

Figure 7.
TAGA Identity
Preferred position of
symbol and signature

**Technical
Association
of the
Graphic
Arts**

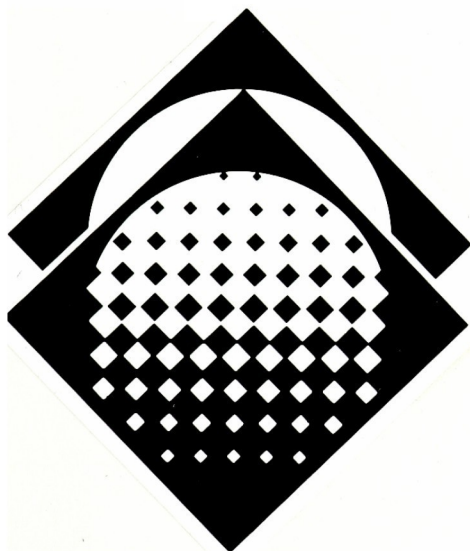
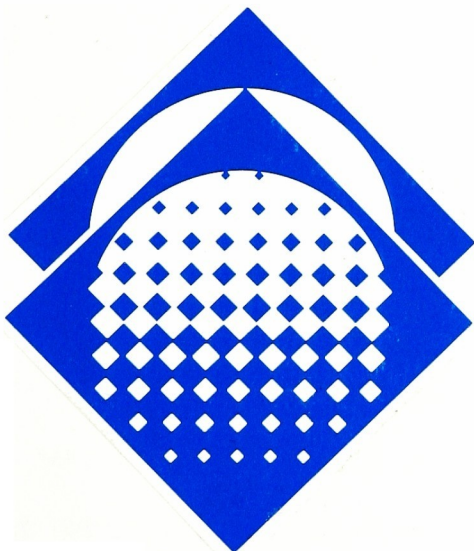


Figure 8.

TAGA Identity

Preferred position of
symbol and signature
in color (PMS Process Blue)

**Technical
Association
of the
Graphic
Arts**



bright color such as PMS Process Blue was so that the new symbol would visually "jump out" at the viewer and stay in his memory. In other words, I felt using PMS Process Blue would make a strong symbol even stronger.

The TAGA signature should always be printed in black, except on stationery where it, along with the slogan, address and telephone numbers, is printed in PMS 430 (gray).

Implementation of TAGA Identity

The next logical step in the design of the new TAGA identity was to implement it on a number of different printed applications. The applications I chose were stationery (letterhead, envelope and business card), a brochure, a promotional/informational poster and a newsletter cover. These were all, I felt, good tests for the new identity created for TAGA, to observe its true strength and validity.

Stationery

A concerted effort was made to bring a greater degree of consistency to the look of TAGA's stationery (Appendix C). In fact, one of the main reasons why TAGA needed a new identity, in general, was an inconsistent and uncoordinated look among its different printed applications. Says David Carter, "If there can be any one single criterion for good design it is consistency. In fact a mediocre design, when used consistently, will present a better image than the inconsistent use of a much better design."¹¹

A theme began to emerge here while designing the stationery and was adhered to throughout the designing of the other TAGA applications: the theme of bands of information, one including the symbol and another including typography or other graphic images.

On each piece of stationery two bands of information appear. The first band contains only the symbol printed in PMS Process Blue. It's meant to call attention to the significance of the new symbol and build viewer recognition, retention and recall. The second band of information contains the TAGA typographical identification (signature), slogan, address and telephone numbers. All of this typographical information is printed in PMS 430 (gray) except for the "TAGA" acronym, which is printed in PMS Process Blue like the symbol. The attempt here is to have the viewer build an association between TAGA, the organization, and the new symbol which represents TAGA.

The overall look and feel of the stationery is a clean and contemporary one, utilizing positive as well as negative space tastefully, appropriate for the image TAGA wants to convey to its audience. The reason the majority of the typographical information is printed PMS 430 (gray) is so that it doesn't compete with the power of the symbol. The contrast between the type and the symbol would have been too stark if the typographical information had been printed in black. Therefore, PMS 430 was chosen for its more subtle contrast between it and PMS Process Blue of the

symbol. The type of stock used for all of TAGA's stationery is Strathmore Oyster White Laid. It was chosen for its rich and elegant appearance, yet moderate cost. It enhances TAGA's image by conveying a professional and distinctive look. For more detailed information regarding sizes and relationships of stationery see the Graphic Standards Guide (Appendix D).

Brochure

The TAGA brochure represents an application which primarily serves three purposes:

- (1) To, most importantly, introduce and emphasize the new TAGA symbol
- (2) To describe the organization and its objectives and characteristics
- (3) To provide membership information

A deliberate attempt was made to present the brochure in a clean and uncluttered manner, one in which function is primary and form is secondary. No meaningless rules, bars or ornamentation occurs in the brochure, just a straightforward presentation of information.

The symbol appears large on the cover to introduce it to the viewer. It then appears on successive panels in the same position at a smaller size to reinforce its image in the viewer's mind. Here, as in other printed applications, the objective is to build an association between the new symbol and TAGA, the organization. Of course design was still a major consideration. An emphasis was put on a tasteful balance of positive and negative space throughout the brochure.

The typography is, for sake of consistency, Optima Bold for main headlines and Optima Medium for text. An effort was continued here to use this typeface consistently, as in other TAGA printed applications. Text headlines and the symbol are printed in PMS Process Blue. All other elements print black.

The paper used on the brochure is Consolidated 80 lb. Glossy White Productolith for a clean, readable and contemporary appearance.

Poster

The poster's main function is to inform interested or prospective members of TAGA's organizational characteristics, put simply: why TAGA exists. Once again a band on the left side of the poster with just the symbol occupying it emphasizes the new TAGA identity. Two photographs are juxtaposed at different angles and in marked size contrasts. One is an enlarged photo of a pair of printing press rollers in action and the other, much smaller in size, is a pressman checking on the quality of a job he's running. Appropriately he's using a printer's loupe to do so. In addition, three bands of quality control density strips blend into the larger picture.

It was the intent that all of these images semiotically convey an impression of TAGA's emphasis on stimulating scientific research and disseminating this information to other professionals in the graphic arts field. The type, set in Optima Bold and

Medium, at the bottom of the poster explains TAGA's primary organizational characteristics in a concise as possible manner.

Newsletter

The TAGA newsletter cover was designed with readability in mind but also with a more contemporary and visually appealing look. Again, to stress the new TAGA symbol, and create reader awareness and retention of it, the symbol appears with the organization's signature in a narrow band along the left edge of the page. Only the symbol prints PMS Process Blue. The name of the newsletter changes from the TAGA Newsletter to just TAGANEWS with TAGA set in Optima Bold and NEWS set in Optima Medium. Text headlines are set in Optima Bold and text is set in Optima Medium, flush left, ragged right on an 11- $\frac{1}{2}$ pica line length. All text is set 10 points with one point of leading. In addition, kicker headlines reverse white out of black bands at the tops of the stories.

Also, on the cover of the newsletter is one photograph which will be treated a bit differently. On this particular cover the photograph of the instructor teaching his class extends beyond the ruled border. This, I feel, adds a bit more depth to the layout. On inside pages of the newsletter the same format will apply except that the signature directly below the symbol in the left hand margin will be omitted. The symbol, in PMS Process Blue, however, will remain in the same position and at the same size as it appears on the cover. The attempt with the newsletter

was to create a nice sense of balance, with considerations again given to positive and negative space relationships.

Standards Guide

The final task for me was to create a standards guide for the new TAGA identity. My focus was on providing a fairly detailed, yet not overly burdensome, manual of rules and guidelines for TAGA to follow in implementing their new identity.

Minoring in computer graphics, I felt it appropriate to design the standards guide on the Macintosh II computer. I utilized the Quark XPress program to set up the basic format that was followed throughout the entire guide. It's based on a three column grid with a headline appearing in the same position on each page except the cover. I kept the design fairly uncomplicated to assure readability and ease of handling. Plenty of white space was also a consideration in the layout of the guide. This created a nice sense of positive/negative balance and harmony throughout the guide.

Concluding Remarks

In retrospect I welcomed the opportunity to create a more contemporary, visually pleasing and, perhaps most important, appropriate identity for TAGA.

The design process was extremely important and enlightening to me for a number of reasons. Among them, perhaps the most significant, was applying the theory of semiotics as a methodological tool throughout the entire design process. Based

on semiotics, I felt that a number of means of communication could be developed like a mosaic whereby each individual message helped in its own important way to determine the overall character and image of the organization (TAGA) and was, at the same time, a component of the complete picture.

After taking a course in semiotics, led by Dr. Richard Zakia and assisted by Roger Remington and Bob Keough, and reading various pieces of literature on the subject, I realized the potential of semiotics as a design tool. Heinz Kroehl asserts, "Today it may be maintained that the modern theory of semiotics, . . . represents the supporting pillar of a theoretical reinforcement. Visual communication is inconceivable without knowledge of graphic transmission and analysis of fundamental structures."¹²

Inspired by the potential of semiotics in helping develop a new TAGA identity, I enthusiastically greeted the challenge that faced me.

I was very satisfied with the symbol that I developed. It's my feeling that the symbol represents TAGA very appropriately. It's meaningful and has a high recall value also. Particularly inspirational to me was a quote by Nigel Holmes on symbols: "The elements a designer uses to create a quickly understood symbol are the basic graphic shapes: circles, squares, diamonds, and so forth. Each comes with its own meanings, and when put together

with each other in different configurations, the shapes can become very potent."¹³

I, therefore, didn't want a symbol that was too abstract, yet I wanted to create an image that wasn't too literal either. I wanted the viewer to work out the graphic translation of the printer's loupe himself.

I am pragmatic and believe that the clear, concrete picture, that is easy to understand, in the truest sense of the word, is also the most convincing one. In a humorous way, Tom Wolfe perhaps characterizes the problems that creating an abstract symbol can create for an organization. He says, "These abstract logos, which a company is supposed to put on everything from memo pads to the side of its 50-story building, make absolutely no impact, conscious or unconscious, upon its customers or the general public, except insofar as they create a feeling of vagueness and confusion. I'm talking about the prevailing mode of abstract logos. Abstract logos are a dead loss in that respect, and yet millions continue to be poured into the design of them. Why? Because the conversion to a total-design abstract logo formation somehow makes it possible for the head of the corporation to tell himself: 'I'm modern, up to date, with it, a man of the future. I've streamlined this old baby.'"¹⁴

Another valuable aspect of the design process and thesis for me was the "real-life" situations that occurred between designer and client. This face-to-face contact with the people at TAGA

during the entire design process certainly provided me with the confidence it takes to deal in the "real world."

Most important though was that my thesis experience provided me with an opportunity to utilize all of the knowledge and skills I acquired in the two years I spent at RIT. Putting all of this into practice was a very memorable, exciting and certainly worthwhile experience.

"The final reminder," however, as James Pilditch tells us, "must be that there is a dynamic to corporate identity work. The job is never finally done. Thus it's imperative to consider corporate identity work as continuing and long term. The company is a moving body in a shifting world. Maintaining and enhancing standards as time passes is then recommended."¹⁵

A contemporary, and certainly more appropriate, identity foundation has been built for TAGA. Hopefully it will enhance their image and create a keener awareness of their existence among people who are involved in the graphics arts field. It's also my hope that TAGA continues what I've started for them, that is, a design consciousness of their image and how it's conveyed through future printed applications. For this I'll have felt that all of the hard work I put into developing a new identity for TAGA was worth it.

Endnotes

1. David E. Carter, Designing Corporate Identity Programs for Small Corporations (New York, N.Y.: Art Direction Book Co., 1982), p. 13.
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3. James Pilditch, Communication by Design: A Study in Corporate Identity (London, England: McGraw-Hill, 1970), p. 60.
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5. Wolfgang Schmitten, Process Visual (Zurich, Switzerland: ABC Edition, 1978), p. 16.
6. Selame, op. cit., p. 110.
7. Schmitten, op. cit., p. 21.
8. Ibid., p. 60.
9. Ibid., p. 23.
10. Jerzy Karo, Graphic Design: Problems, Methods, and Solutions (New York, N.Y.: Van Nostrand Reinhold Co. Inc., 1975), p. 63.
11. Carter, op. cit., pp. 28-29.
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13. Nigel Homes, Designing Pictorial Symbols (New York, N.Y.: Watson-Guptill Publications, 1985), p. 11.
14. Wally Olins, The Corporate Personality: An Inquiry into the Nature of Corporate Identity (New York, N.Y.: Mayflower Books Inc., 1978), p. 187.
15. Pilditch, op. cit., p. 186.

Appendix A

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Appendix B

Former TAGA Stationery,
(Letterhead, Envelope and Business Card)
Membership Card,
Newsletter
and
Brochure



OF THE GRAPHIC ARTS

BOX 9887, ROCHESTER, NEW YORK 14623



Leonard W. Leger
Managing Director
TEL: (716) 272-0557
FAX: (716) 475-2250

Technical Association of the Graphic Arts
RIT T&E Center, One Lomb Memorial Drive
P.O. Box 9887
Rochester, New York 14623

Technical Association of the Graphic Arts

RIT, T&E Center
P.O. Box 9887
Rochester, NY 14623-0887

Here is your new TAGA membership card. Please tear out along perforations and sign it. The signature must be that of the member addressed on the reverse side.

1989

Member

TECHNICAL ASSOCIATION OF THE GRAPHIC ARTS

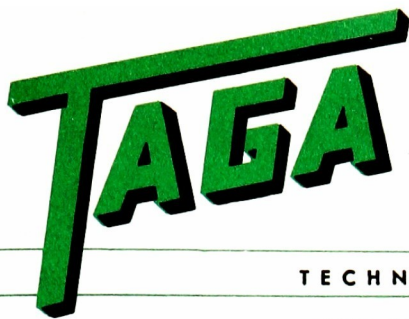
RIT T&E CENTER, P.O. BOX 9887, ROCHESTER, NEW YORK 14623

Member's Signature

Herbert E. Phillips
Secretary-Treasurer



NOTE
If your mail address, shown
on the back, is not correct,
please notify us immediately



TECHNICAL ASSOCIATION OF THE GRAPHIC ARTS

RIT T&E CENTER, ONE LOMB MEMORIAL DRIVE, P.O. BOX 9887, ROCHESTER, NEW YORK 14623

Here is your new TAGA membership card. Please tear out along perforations and sign it. The signature must be that of the member addressed on the reverse side.



Technical Association of the Graphic Arts
RIT T&E Center, One Lomb Memorial Drive
P.O. Box 9887
Rochester, New York 14623

Leonard W. Leger
Managing Director
TEL: (716) 272-0557
FAX: (716) 475-2250

NOTE
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on the back, is not correct,
please notify us immediately

Member

1989

TECHNICAL ASSOCIATION OF THE GRAPHIC ARTS

RIT T&E CENTER, P.O. BOX 9887, ROCHESTER, NEW YORK 14623



Member's Signature

Herbert E. Phillips
Secretary-Treasurer

Technical Association of the Graphic Arts

RIT, T&E Center
P.O. Box 9887
Rochester, NY 14623-0887

TAGA newsletter

Technical Association of the Graphic Arts, Inc.

Editor: Karen E. Lawrence

No. 90, Winter 1988-89

TAGA '89 ORLANDO

Technical Association of the Graphic Arts 41st Annual Meeting April 2-5, 1989 Orlando, Florida

Arrangements for the 41st Annual Technical Conference, Orlando, Florida, to be held from April 2-5, 1989, are completed. In addition to an excellent technical program assembled by Technical Papers Vice President **Donald Voas** of James

River Corp., there will be a full schedule of workshops and opportunities for social interaction beginning with the *Grand Welcoming Reception* on Sunday at 6:00 p.m. and culminating at the *TAGA Awards Banquet* on Tuesday at 7:00 p.m.

As you make plans to attend, please consider the following arrangements which have been made to provide group savings:

Hotel: Holiday Inn Crowne Plaza

Group Rate:
\$72 per night (single or double)
Cut-off Date for Group Rate:
March 12, 1989
For Reservations, Call:
1-800-231-7883

Airline: United Airlines

Group Rate:
40% off coach fares (or 5% off lowest applicable fare)
For Reservations, Call:
1-800-521-4041 and mention Meeting ID #410JA. Your travel agent can book through this line, also.

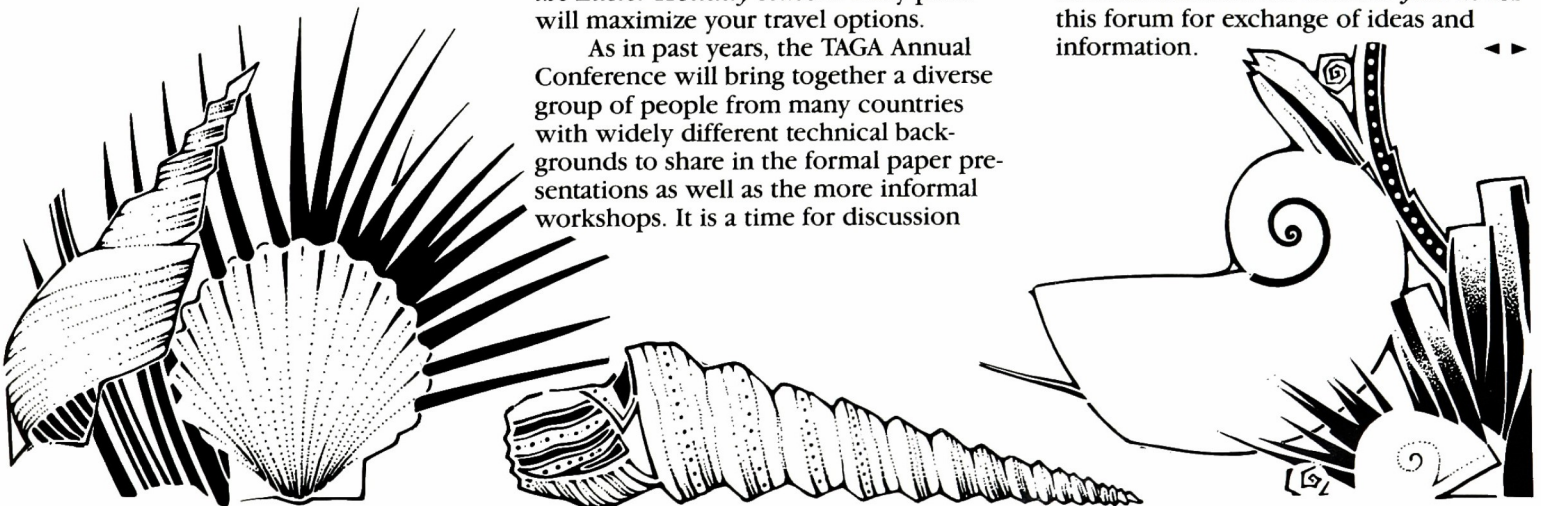
Car Rental: Dollar Rent-A-Car

Offers special rates starting a \$20 daily/\$69 weekly rate with unlimited mileage.
For Reservations, Call:
1-800-237-4584 and use Code #CVTAGA to reserve your car in advance, or return the enclosed pre-registration form.

It is suggested that flight plans are arranged as soon as possible since the TAGA '89 conference dates fall during the Easter Holiday season. Early plans will maximize your travel options.

As in past years, the TAGA Annual Conference will bring together a diverse group of people from many countries with widely different technical backgrounds to share in the formal paper presentations as well as the more informal workshops. It is a time for discussion

and interaction with peers and friends, old and new. Very often, it is from these discussions that new areas of investigation and research are defined. Join us for this forum for exchange of ideas and information.



Please also complete the following:

Your Organization is A(n)

- ☐ Publisher
- ☐ Printer
- ☐ Hardware Manufacturer/Supplier
- ☐ Consumable Manufacturer/Supplier
- ☐ Consulting Organization
- ☐ Educational Institution
- You are: ☐ Faculty ☐ Student
- ☐ Other

Your Primary Responsibility

- ☐ Owner/Management
- ☐ Supervisor
- ☐ Operations Staff
- ☐ Technical – Engineering
- ☐ Technical – R & D
- ☐ Quality Control
- ☐ Business Staff
- ☐ Sales/Marketing
- ☐ Retired
- ☐ Other

Principal Printing Process(es) Used

(if more than one used, show rank: 1, 2, ...)

- ☐ Offset – Sheet-fed
- ☐ Offset – Web
- ☐ Gravure
- ☐ Letterpress
- ☐ Flexography
- ☐ Screen
- ☐ Non-Impact

Your Area(s) of Interest (Check any that apply)

- | | Primary | Secondary |
|-------------|--------------------------|--------------------------|
| Design/Art | <input type="checkbox"/> | <input type="checkbox"/> |
| Typesetting | <input type="checkbox"/> | <input type="checkbox"/> |
| Prepress | <input type="checkbox"/> | <input type="checkbox"/> |
| Color | <input type="checkbox"/> | <input type="checkbox"/> |
| Monochrome | <input type="checkbox"/> | <input type="checkbox"/> |
| Platemaking | <input type="checkbox"/> | <input type="checkbox"/> |
| Press | <input type="checkbox"/> | <input type="checkbox"/> |
| Bindery | <input type="checkbox"/> | <input type="checkbox"/> |
| Ink | <input type="checkbox"/> | <input type="checkbox"/> |
| Paper | <input type="checkbox"/> | <input type="checkbox"/> |
| Research | <input type="checkbox"/> | <input type="checkbox"/> |
| Other | | |

Membership and Classification

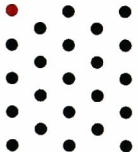
Voting memberships are held for the calendar year by individuals. Corporations and institutions are accepted for sponsor or sustaining memberships, but are not eligible to vote.

There are four classes of membership:

- (a) **Active**—has technical training and is engaged in scientific/technical research in, has technical control over, or holds a responsible position in the graphic arts or related industries.
- (b) **Senior/Retired**—retired from continuous active participation in graphic arts and has been an active TAGA member.
- (c) **Student**—enrolled in a recognized graphic arts school or college.
- (d) **Corporate**—corporation/institution engaged in graphic arts/allied industries or research/education for the industry. This membership category contains two types: *sponsor* and *sustaining*.

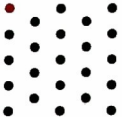
CORPORATE MEMBERS

- Acme Printing Ink Corp.
- Agfa-Gevaert, Inc.
- Baldwin Technology Corp.
- Chesley F. Carlson Co.
- Church of Jesus Christ—LDS (Printing Services Division)
- Crosfield Electronics
- Dunn Technology Inc.
- DS America, Inc.
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- Eastman Kodak Company
- ENCO Printing Products
- Gretag Graphics Arts
- Hallmark Cards Canada
- Hallmark Cards Inc.
- Hell Graphic Systems
- Heidelberg Canada Ltd.
- Heidelberg Eastern Inc.
- Howson-Algraphy Ltd.
- Miller Printing Equipment
- Photo-Mechanical Services Inc.
- Polaroid Graphics Imaging
- Raymond J. Prince
- Rockwell Graphic Systems
- Scitex America Corp.
- Sun Chemical Corp.
- 3M Company
- U.S. Dept. of Commerce NOAA (Reproduction Branch)
- Western Lithotech
- Westvaco Corp.
- Meyerhaeuser Corp.



Your Personal Invitation To Join A Special Organization

Technical Association Of The Graphic Arts



TAGA is an association of people dedicated to the science and technology of the graphic arts. Organized in 1948 by several technical leaders of the industry, it has grown to over 1000 members worldwide.

The principal objectives of TAGA are:

- to stimulate research.
- to increase and disseminate knowledge.
- to provide meetings of a technical and scientific nature.
- to publish technical and scientific information.
- to sponsor student activities, including graduate fellowships.

Annual Technical Conference

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The TAGA Honors Award was established in 1976 to recognize and honor individuals for their outstanding technical achievement, noteworthy contributions to TAGA, and/or important scientific or technical contributions to the advancement of the industry. It is presented at the Annual Technical Conference to individuals selected by the board of directors.

Please fill in Membership Application and return to:

TECHNICAL ASSOCIATION OF THE GRAPHIC ARTS

R.I.T., T&E Center
One Lomb Memorial Dr., P.O. Box 9887
Rochester, N.Y. 14623-0887
(716) 272-0557
FAX (716) 475-2250

EXECUTIVE DIRECTOR, Michael H. Bruno
EXECUTIVE ASSISTANT, Karen E. Lawrence
MANAGING DIRECTOR, Leonard W. Leger

APPLICATION FOR MEMBERSHIP

Name _____
Position _____
Duties _____
Company _____
Address _____
City _____
State _____ Zip _____
Home Address _____
City _____
State _____ Zip _____
Address to be used for TAGA mail: Business ☐ Home ☐
Business Phone _____
Home Phone _____

DUES

- ☐ INDIVIDUAL MEMBERSHIP \$55.00/year
☐ SENIOR/RETIRED MEMBERSHIP \$15.00/year
☐ STUDENT MEMBERSHIP \$15.00/year

- ☐ I hereby apply for membership, enclosing payment of dues for the first year, beginning January 1, 19 ____.

I agree, if elected to membership, to promote the objects of the Association and to be governed by its Constitution and Bylaws in matters pertaining to the Association as long as I remain a member.

Date _____
Signed _____

GUEST PROGRAM

Springtime In Orlando

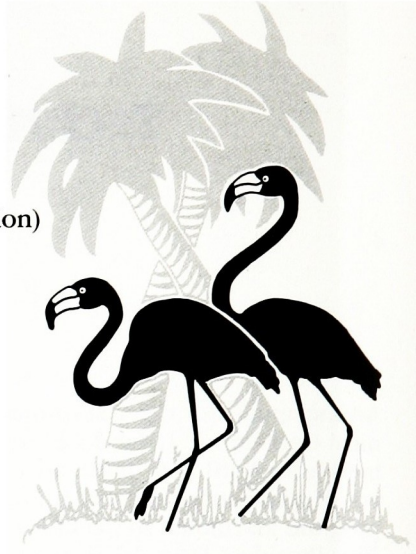
Springtime has been chosen as the theme for this year's Guest Program which has been planned by Board Member **Ray Prince** and his committee. Since Orlando in April is sure to interest many TAGA spouses, a full schedule of

activities, including an Epcot Center visit, has been planned. Of special interest will be the lecture on Lithographic Art Prints and Posters, which will include a drawing for a small quantity of each. This full program is offered at our cost of \$125.

Also available is the basic program which includes the Sunday Night Welcoming Reception and the TAGA Awards Banquet only for \$75. There will be a hospitality lounge open every day for socialization and relaxation.

SUNDAY	5:00 p.m.	Cocktail Party
MONDAY	9:00 a.m.	Coffee, fruit, pastry
	9:30 a.m.	Epcot Center (lunch on your own)
	4:30 p.m.	Return to Hotel
TUESDAY	9:00 a.m.	Coffee, fruit, pastry
	9:30 a.m.	Leave for Winter Park Morse Gallery of Art (Tiffany Glass Collection)
	11:15 a.m.	Exclusive shopping on Park Avenue
	Noon	Lunch at the Park Plaza Garden
	1:30 p.m.	Return to the Hotel (Free Time)
	6:30 p.m.	TAGA Awards Banquet
MONDAY	9:00 a.m.	Coffee, Fruit, Pastry
	9:30 a.m.	Epcot Center (Lunch on your own)
	4:30 p.m.	Return to Hotel
WEDNESDAY	9:00 a.m.	Coffee and Mimosa Sendoff
	9:30 a.m.	Lecture on Lithographic Art Prints and Posters
	10:15 a.m.	Packing to leave
	Noon	Program close

\$125 U.S. Full Program / \$75 U.S. Cocktail Party and Banquet only



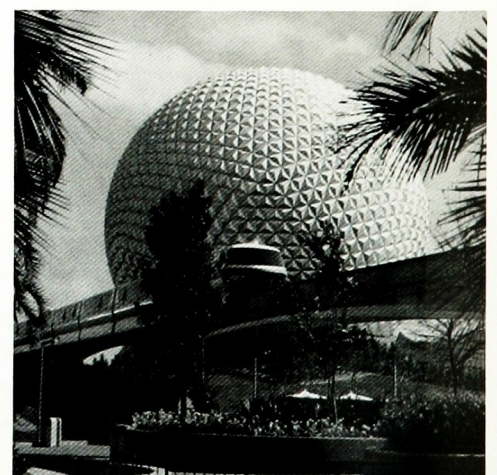
OF SPECIAL NOTE

Wednesday Afternoon Activities

The Orlando area offers a wide variety of activities and attractions to satisfy the leisure interests of everyone. So varied are the choices that no tours or group functions are planned for Wednesday afternoon. Instead, information will be

available at the hotel on the following local attractions: Walt Disney World Magic Kingdom, EPCOT Center, Sea World, Universal Studios, NASA's Spaceport USA at Kennedy Space Center, Boardwalk and Baseball, Cypress

Gardens, Silver Springs, and Wet N' Wild. Our local conference chairman, **Bud Pedley**, will be available throughout the conference to provide personalized information about the greater Orlando area.



Appendix C

New TAGA Stationery,
(Letterhead, Envelope and Business Card)
Brochure,
Informational Poster
and Newsletter Cover



Technical
Association
of the
Graphic
Arts

"Disseminating
graphic arts
research
internationally
since 1948."

Technical
Association
of the
Graphic
Arts



TAGA

One Lomb Memorial Dr.
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Fax (716) 475-2250

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**Technical
Association
of the
Graphic
Arts**

Your Personal
Invitation
To Join
A Special
Organization
With A
New Look

**Technical
Association
of the
Graphic
Arts**



Technical

TAGA is an association of people dedicated to the science and technology of the graphic arts. Organized in 1948 by several technical leaders of the industry, it has grown to over 1000 members worldwide.

The principal objectives of TAGA are:

- (1) to stimulate research.
- (2) to increase and disseminate knowledge.
- (3) to provide meetings of a technical and scientific nature.
- (4) to publish technical and scientific information.
- (5) to sponsor student activities, including graduate fellowships.

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of the

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Executive Director, Michael H. Bruno
Executive Assistant, Karen E. Lawrence
Managing Director, Leonard W. Leger

Application for Membership

Name _____
Position _____
Duties _____
Company _____
Address _____
City _____
State _____
Zip _____
Home Address _____
City _____
State _____
Zip _____
Address to be used for TAGA mail:
Business ☐ Home ☐
Business Phone _____
Home Phone _____

Dues

Individual Membership \$55.00/year
Senior/Retired Membership \$15.00/year
Student Membership \$15.00/year

I hereby apply for membership, enclosing payment of dues for the first year, beginning January 1, 19 ____.

I agree, if elected to membership, to promote the objects of the Association and to be governed by its Constitution and Bylaws in matters pertaining to the Association as long as I remain a member.

Date _____
Signed _____
☐ Please send more information about TAGA.



Graphic Arts

Please also complete the following:

Your Organization is a(n)

☐ Publisher
☐ Printer
☐ Hardware Manufacturer/Supplier
☐ Consumable Manufacturer/Supplier
☐ Consulting Organization
☐ Educational Institution
You are: ☐ Faculty ☐ Student
☐ Other _____

Your Primary Responsibility

☐ Owner/Management
☐ Supervisor
☐ Operations Staff
☐ Technical - Engineering
☐ Technical - R&D
☐ Quality Control
☐ Business Staff
☐ Sales/Marketing
☐ Retired
☐ Other _____

Principal Printing Process(es) Used

(if more than one used, show rank: 1, 2, ...)

☐ Offset - Sheet-fed
☐ Offset - Web
☐ Gravure
☐ Letterpress
☐ Flexography
☐ Screen
☐ Non-Impact

Your Area(s) of Interest (Check any that apply)

	Primary	Secondary
Design/Art	<input type="checkbox"/>	<input type="checkbox"/>
Typesetting	<input type="checkbox"/>	<input type="checkbox"/>
Prepress	<input type="checkbox"/>	<input type="checkbox"/>
Color	<input type="checkbox"/>	<input type="checkbox"/>
Monochrome	<input type="checkbox"/>	<input type="checkbox"/>
Platemaking	<input type="checkbox"/>	<input type="checkbox"/>
Press	<input type="checkbox"/>	<input type="checkbox"/>
Bindery	<input type="checkbox"/>	<input type="checkbox"/>
Ink	<input type="checkbox"/>	<input type="checkbox"/>
Paper	<input type="checkbox"/>	<input type="checkbox"/>
Research	<input type="checkbox"/>	<input type="checkbox"/>
Other _____		



Membership and Classification

Voting memberships are held for the calendar year by individuals. Corporations and institutions are accepted for sponsor or sustaining memberships, but are not eligible to vote.

There are four classes of membership:

- (a) **Active** - has technical training and is engaged in scientific/technical research in, has technical control over, or holds a responsible position in the graphic arts or related industries.
- (b) **Senior/Retired** - retired from continuous active participation in graphic arts and has been an active TAGA member.
- (c) **Student** - enrolled in a recognized graphic arts school or college.
- (d) **Corporate** - corporation/institution engaged in graphic arts/allied industries or research/education for the industry. This membership category contains two types: sponsor and sustaining.

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The TAGA Honors Award was established in 1976 to recognize and honor individuals for their outstanding technical achievement, noteworthy contributions to TAGA, and/or important scientific or technical contributions to the advancement of the industry. It is presented at the Annual Technical Conference to individuals selected by the board of directors.

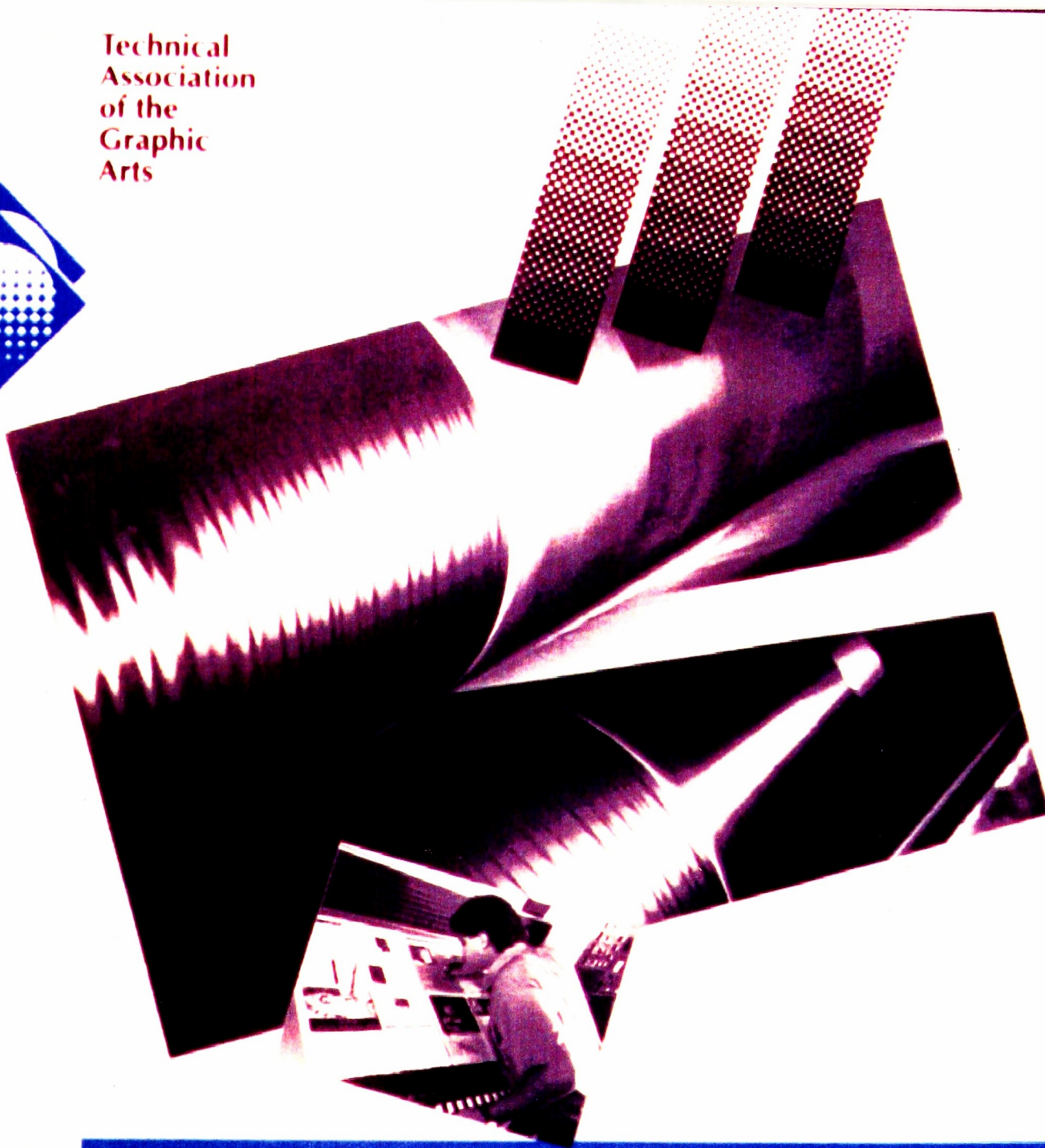


Corporate Members

Acme Printing Ink Corp.
Agfa-Gevaert, Inc.
Baldwin Technology Corp.
Chesley F. Carlson Co.
Church of Jesus Christ - LDS
(Printing Services Division)
Croftfield Electronics
Dunn Technology Inc.
DS America, Inc.
E.I. duPont de Nemours
Eastman Kodak Company
ENCO Printing Products
Gretag Graphics Arts
Hallmark Cards Canada
Hallmark Cards Inc.
Hell Graphic Systems
Heidelberg Canada Ltd.
Heidelberg Eastern Inc.
Howson-Algraphy Ltd.
Miller Printing Equipment
Photo-Mechanical Services Inc.
Polaroid Graphics Imaging
Raymond J. Prince
Rockwell Graphic Systems
Scitex America Corp.
Sun Chemical Corp.
3M Company
U.S. Dept. of Commerce
(Reproduction Branch)
Western Lithotech
Westvaco Corp.
Weyerhaeuser Corp.



Technical Association of the Graphic Arts



Technical Association of the Graphic Arts is . . . Scientific Research

TAGA's primary interest and focus in the graphic arts field is in the area of scientific research. It serves as a clearinghouse for information obtained from professionals who are developing new and exciting technological advances in printing science.

Information Disseminator

Graphic arts research from the field is disseminated by TAGA through a number of publications. **TAGA Proceedings** is an annual bound volume of papers sent to all members. The **TAGANEWS** newsletter provides news of members, conferences and other items of general interest three times a year. **TAGA Technical Reviews** are designed to provide members with unbiased information about technical developments in the graphic arts field.

International Forum

TAGA has a number of standing committees which meet in workshops at annual conferences. Among them is the **International Relationships Committee**, responsible for developing cooperation and exchanges of scientific research with graphic arts technical groups in other countries.

Provider of Scholarships

Two other standing committees, **The Fellowship Committee** and **The Student Chapter Committee**, are of particular importance to TAGA. The former, working through the National Scholarship Trust Fund, helps in providing fellowships to graduate students for advanced study in the graphic arts. The latter provides direction to universities and colleges for the establishment of student TAGA chapters.

Progressive and Innovative

Perhaps most important of all, TAGA is an organization firmly committed to promoting progress in the graphic arts field. It serves as a stimulus for investigation and scientific research, a breeding ground for new concepts and inventions in the science of printing.

TAGANEWS

Editor: Karen E. Lawrence

No. 90, Spring 1989



**Technical
Association
of the
Graphic
Arts**

TAGA 89 ORLANDO

WELCOME ABOARD

First Call For Papers

The first call for technical papers to be presented at TAGA '89 slated to be held April 2-5, 1989, at the Holiday Inn Crowne Plaza in sunny Orlando, Florida, has been issued by Technical Papers Vice President **Donald Voas** of James River Corporation.

All TAGA members are invited to submit innovative technical and scientific information appropriate for presentation at TAGA's 41st Annual Technical Conference. Papers accepted by the Technical Papers Committee will be published in the 1989 TAGA Proceedings hard-

See Papers, page 4

ADDRESSING THE PROBLEM

Symposium Held in Washington, D.C.

On May 25, a symposium was held in Washington, D.C., sponsored by the Government Printing Office entitled *The Image of the Print Media and the Problem of Functional Illiteracy in the United States*.

Raymond J. Prince of the Graphic Arts Technical Foundation

See Symposium, page 3



Raymond J. Prince



Newly appointed Managing Director, **Leonard W. Leger** (right), with Executive Assistant, **Karen E. Lawrence** (left) and Vice President of Membership/Publicity, **Charles "Chuck" Rinehart** (center).

TAGA Expands To Increase Services

In an effort to increase services to members and the industry, through action taken at a special meeting on July 24, 1988, the TAGA board of directors has retained the services of **Leonard W. Leger** for the newly created position of managing director. Working with the board of directors and existing staff, Leger will be responsible for the continued development of member services and pro-

grams. In addition, he will work with Karen Lawrence in the day to day administration of TAGA affairs.

TAGA members are encouraged to call or write with their ideas and comments. Leger offers his assistance in helping members communicate and interact more effectively with each other. He brings 20 years experience, gained at Eastman Kodak Co., to his position.

CHAPTER UPDATE

TAGA Student Chapters Expand

As part of a major expansion program, the Technical Association of the Graphic Arts (TAGA) has formally opened student chapter membership to junior colleges, and to colleges and universities in other nations. The intent of this expansion is to encourage all degree-granting graphic arts programs to have a formally organized student group that focuses on the scholarly aspects of science, research and technology in the graphic arts. The decision to

expand received unanimous support from chapter members at the 1988 student chapter annual meeting in Chicago. It is also hoped that the form-

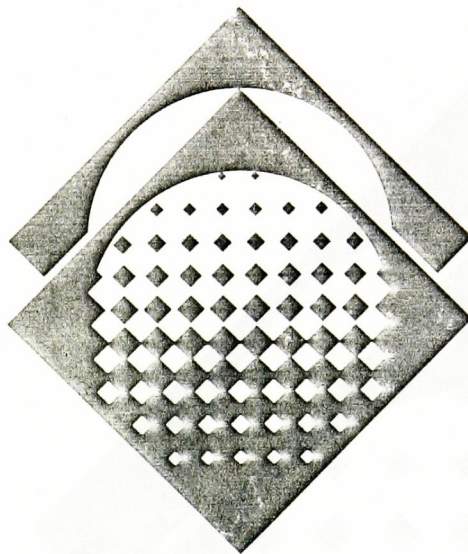
See
Expansion, page 3



Appendix D

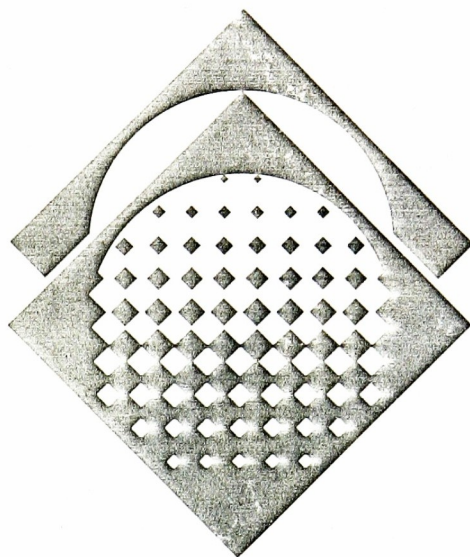
Standards Guide
for
new TAGA Corporate Identity

Technical Association of the Graphic Arts



**Graphic
Standards
Guide**

**Technical
Association
of the
Graphic
Arts**



**Graphic
Standards
Guide**

Symbol

The new TAGA symbol represents the first step in an effort to create a more dynamic, contemporary and consistently applied identity system.

The symbol was developed primarily using semiotics theory. Semiotics, as it's applied in a design process, simply means symbolically incorporating key characteristics and attributes of an object or idea into a final design, in this case a symbol appropriate for TAGA.

By means of an organizational evaluation, it was found that TAGA's most significant qualities were the following:

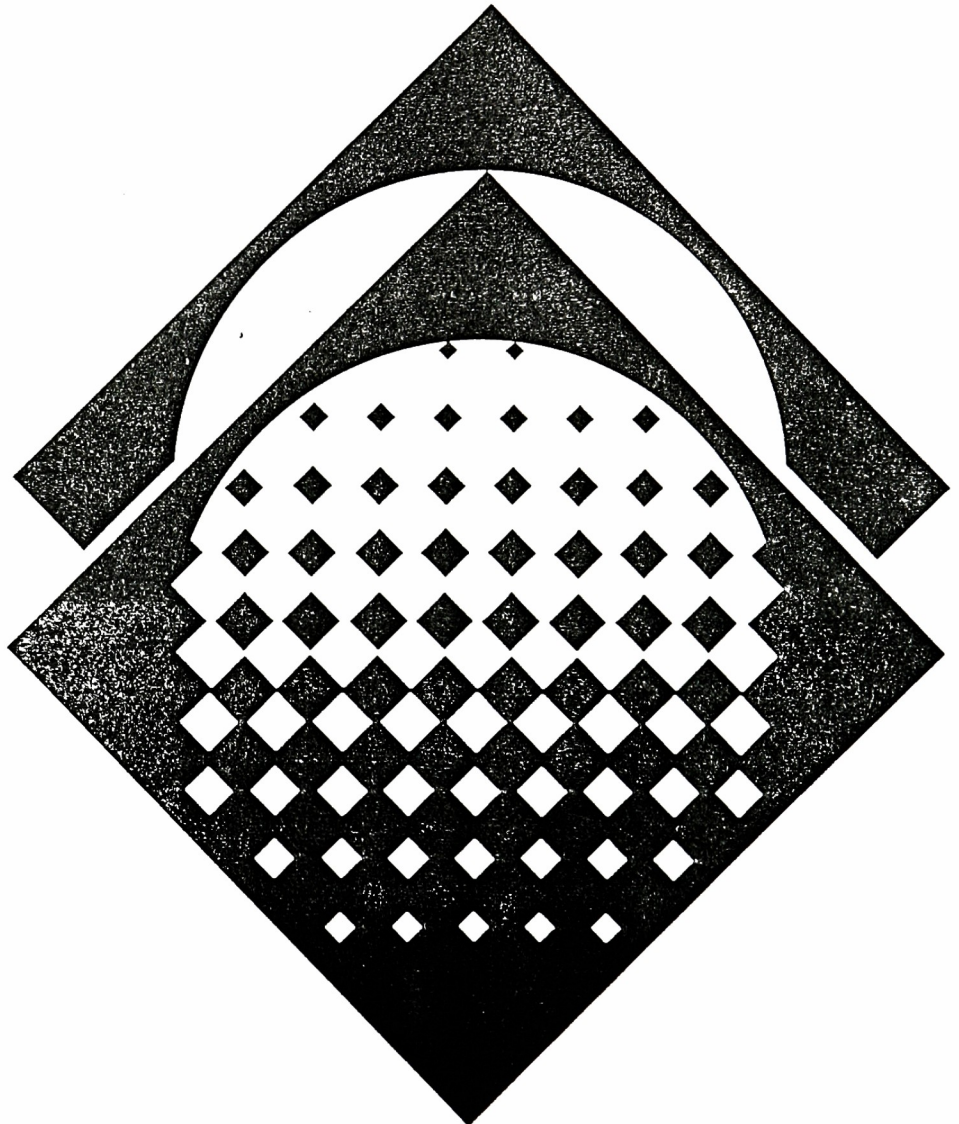
- (1) Scientific/research oriented
- (2) Disseminator of technical information
- (3) International forum for research
- (4) Provider of scholarships/fellowships
- (5) Progressive
- (6) Innovative

The symbol, itself, is an abstract graphic translation of a printer's loupe, a magnifying instrument used in the graphic

arts industry to assure quality during the printing process.

Semiotically, the new symbol represents TAGA appropriately for the following reasons:

- (1) The printer's loupe represents a quality assurance tool but also a tool suggesting graphic arts research.
- (2) The loupe's square shape rotated on its side represents a stable organization but at the same time innovative in its dissemination of new research in the graphic arts field.
- (3) The circular shape within the loupe represents TAGA's international scope.
- (4) The halftone dot pattern progressively decreasing in size as it moves upward represents dissemination of information.
- (5) The square shape of the symbol represents a mortar board worn by students and TAGA's emphasis on scholarships and fellowships.



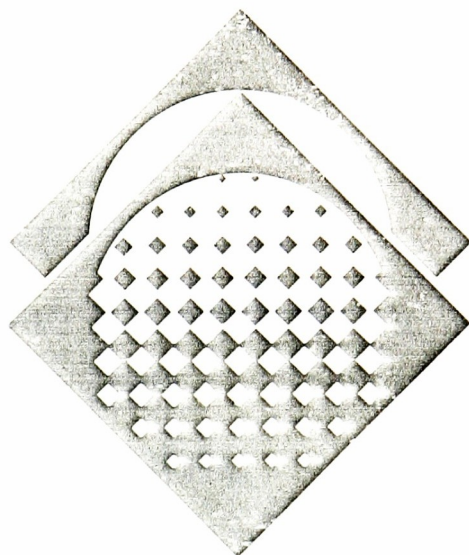
Color

The symbol will, budget permitting, always be printed in PMS Process Blue. This color is one of the four used in full color process printing and therefore was deemed appropriate for an organization involved in the graphic arts field. It was also chosen for its high value and intensity, creating a lively and positive look, one that jumps out at the viewer.

In certain circumstances the symbol can be printed in black but never in any other color. The symbol's colors (either PMS Process Blue or black) should never be screened either. In addition, the symbol should never reverse white out of a color background.

The ink reference number is PMS Process Blue, as specified in the Pantone Matching System Color Specifier, obtainable from Pantone Press, Inc., 461 Eighth Avenue, New York, New York 10001, or from art supply stores and printers.

Also, whenever possible, the symbol should be printed on a white background. Wherever possible, the blue should be printed as formulated by Pantone Press, Inc., and not made up from combined process colors, printed as a halftone, or be broken by any benday screen tint.



Typographical Identification

The typographical identification that accompanies the symbol to complete TAGA's signature is set in Optima Bold. It was chosen for its clean, attractive and contemporary look. A transitional typeface, Optima combines the elegance of a serif face and the crispness of a sans serif face.

The arrangement of the typographical identification should always be in upper and lower case, flush left, ragged right and set in five lines with no leading in between lines.

For optimal appearance the lines of type should be kerned slightly for better letterspacing.

At other times Optima Medium will be used as accompanying type (i.e. address, text, etc.).

Optima Bold

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
1234567890

Optima Medium

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
1234567890

Technical
Association
of the
Graphic
Arts

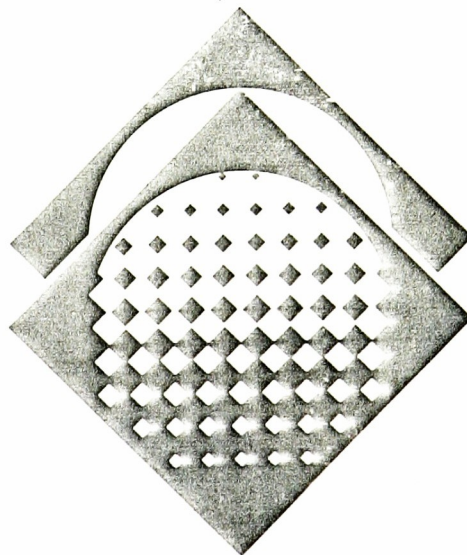
The signature represents the combination of the symbol and the typographical identification. The recommended position of the TAGA signature is shown below in an effort to allow both elements (symbol and type) to exist in bands of space by themselves.

The last line of the typographical identification should line up with the top point of the symbol. The vertical band of margin between the symbol and the type is always proportionately the same. This proportional relationship is shown below.

The following page shows three acceptable versions of the TAGA signature in order of preference from Figure 1 to Figure 3.

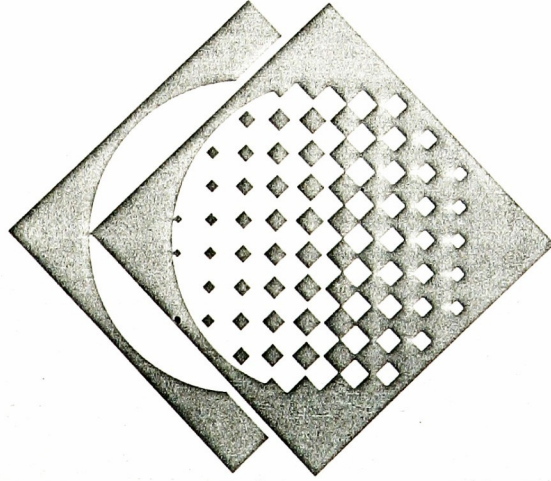
Signature

Technical Association of the Graphic Arts



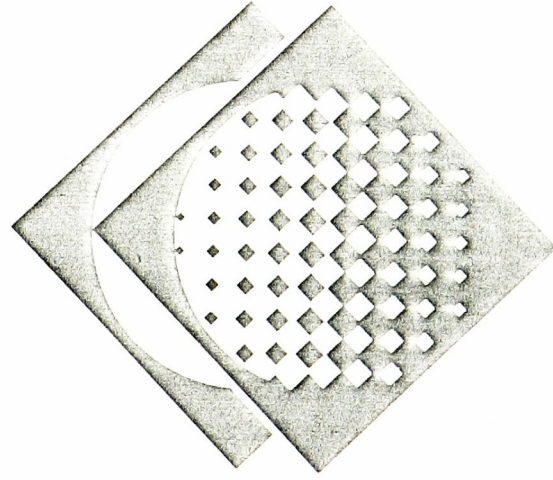
Version 1.

Technical Association of the Graphic Arts

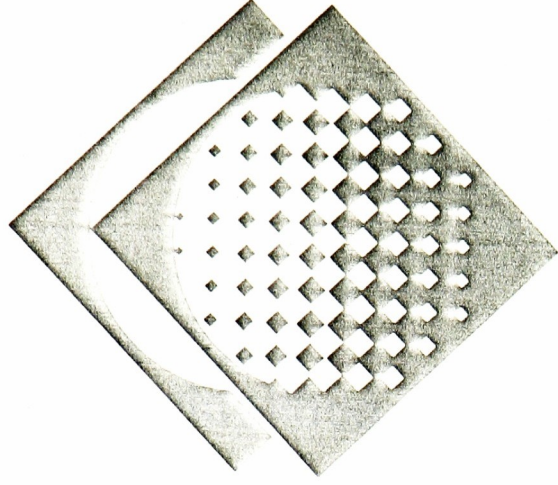


Version 2.

Technical Association of the Graphic Arts



Version 3.



Technical Association of the Graphic Arts

Other Rules and Guidelines

Symbol

- (1) The symbol should always appear in the same position (upright with the halftone pattern's black dots decreasing in size as they progress upward).
- (2) The symbol should always be printed in PMS Process Blue or black. No other colors should be used. There should also be no screening of either of these two colors in representing the symbol.
- (3) The symbol should always be a positive image, not a reversal (white image on a black background).
- (4) The symbol should not be reduced below 5/8" in width.
- (5) Enlargements of the symbol are limited only to sizes that still hold up in terms of image quality and resolution.
- (6) The symbol should appear only to the left or above the typographical identification. It should never appear to the right or below the typographical identification.

Typography

- (1) The typographical identification, "Technical Association of the Graphic Arts," should always be set solid (no leading) in five lines. It should appear no closer than 1/8" to the symbol.

- (2) The typographical identification should always be set in Optima Bold, upper and lower case, flush left, ragged right and be no smaller than 10 points on any printed application.
- (3) All other typography, with the exception of heads and other special cases, should be set in Optima Medium.
- (4) A minimum number of sizes should be used on any one publication or printed piece. Headings should be emphasized by space and disposition so that the bold weight can be kept fairly small in size.
- (5) Words in all capital letters should be avoided at all times. Word spacing in all sizes and weights should be close and even and all letter spacing should be normal.

Color

The color which is intended for the majority of printed applications is PMS Process Blue for the symbol and the "TAGA" acronym on stationery. However, black is an acceptable substitute on applications other than stationery. No other colors should be used for the symbol. For the typography, black should always be used, never PMS Process Blue. It may reverse white out of a black or color background in certain cases. No other colors should be used for the typography.

The TAGA letterhead includes the signature, motto, acronym, address and telephone numbers. The size and position relationships are shown below.

An effort was made here, as well as on the other stationery applications, to create a visually pleasing design, one which utilizes positive as well as negative space. The symbol and the "TAGA" acronym just above the address are printed PMS Process BLue. All other type is printed PMS 430 (gray).

The typographical identification is set 12/12 Optima Bold. The motto is set 8/8 Optima Medium. The acronym is set 12/12 Optima Bold. And the address and telephone numbers are set 8/8 Optima Medium. All type is set flush left, ragged right. The top of the symbol lines up with the last line of the typographical identification. Stock used for the letterhead is Sub 24 Strathmore Oyster White Laid.

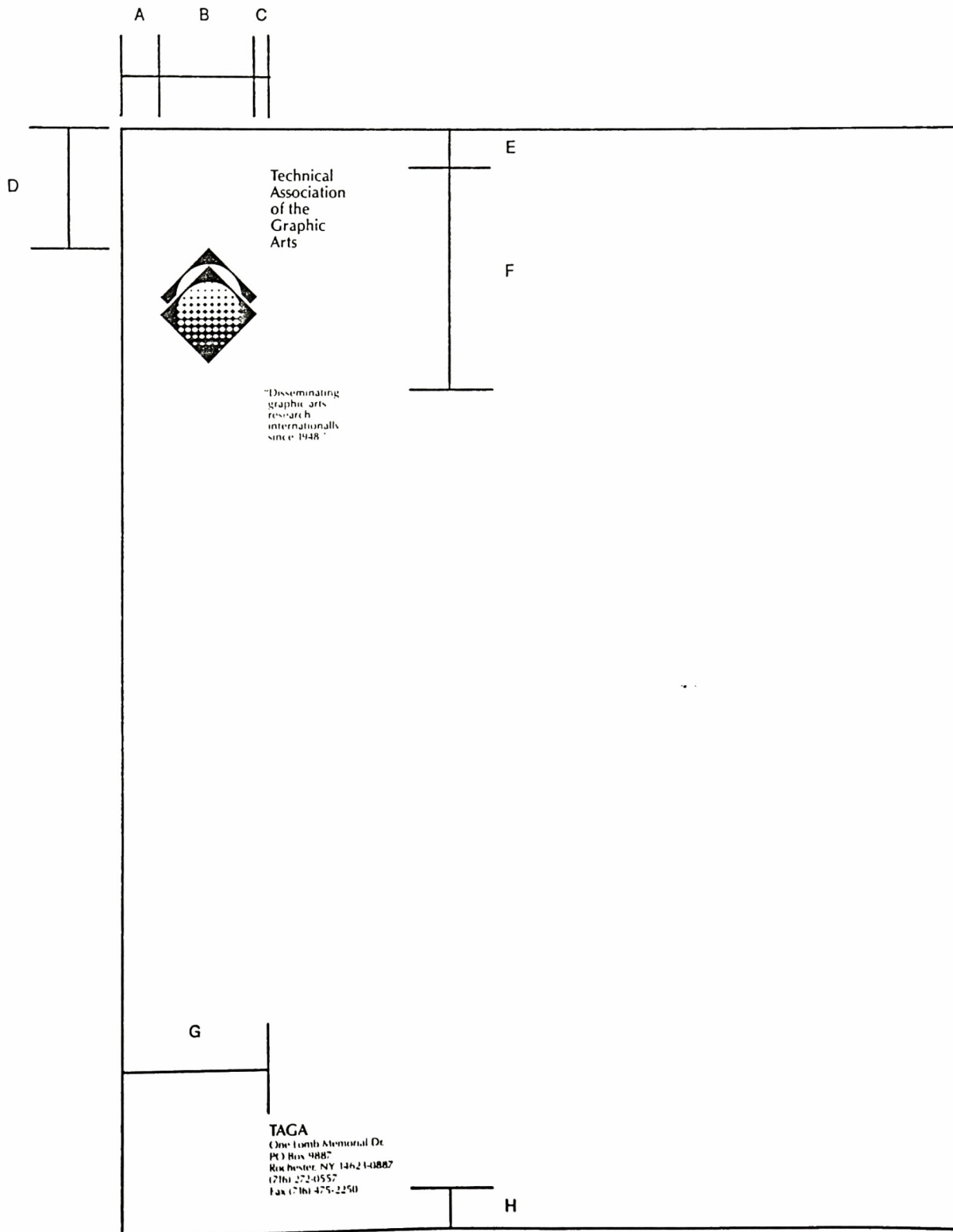
Letterhead

Note: This image not actual size.

All measurements below are given in inches.

Actual size: 8 1/2 by 11

A=3/8
B=1
C=1/8
D=1 1/8
E=3/8
F=2 5/8
G=1 1/2
H=3/8



The envelope includes the symbol, typographical identification, acronym and address. Again, the symbol and acronym are printed PMS Process Blue. All other type is printed PMS 430. The typographical identification is set 12/12 Optima Bold.

The acronym is set 12/12 Optima Bold. And the address is set 8/8 Optima Medium. All type is set flush left, ragged right. The top of the symbol lines up with the last line of the typographical identification. Stock used for the envelope is Strathmore Oyster White Laid.

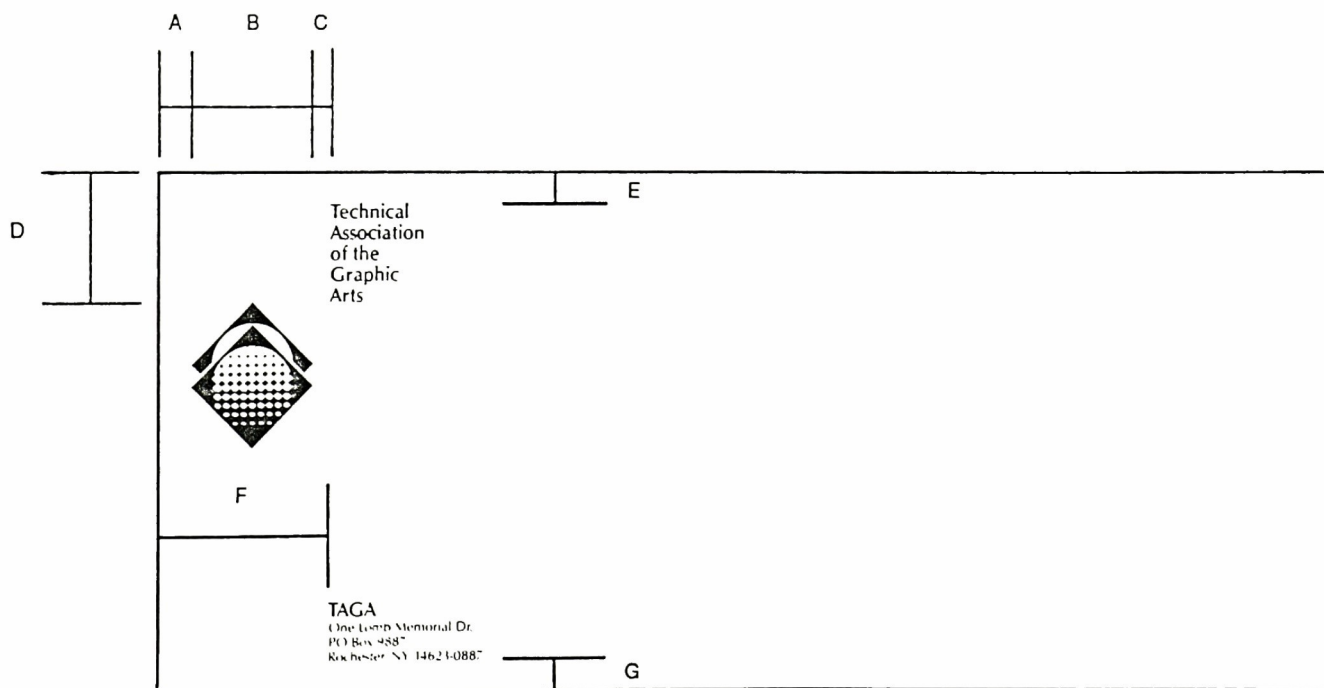
Envelope

Note: This image not actual size.

All measurements below are given in inches.

Actual size: 4 1/8 by 9 1/2

A=1/4
B=1
C=1/8
D=1
E=1/4
F=1 3/8
G=1/4



The business card includes the symbol, typographical identification, acronym, address and telephone numbers. The symbol and acronym print PMS Process Blue. All other type prints PMS 430. The typographical identification is set 10/10 Optima Bold. The acronym is set 10/10 Optima Bold. And the address and telephone numbers are set 6/6 Optima Medium. All type is set flush left, ragged right.

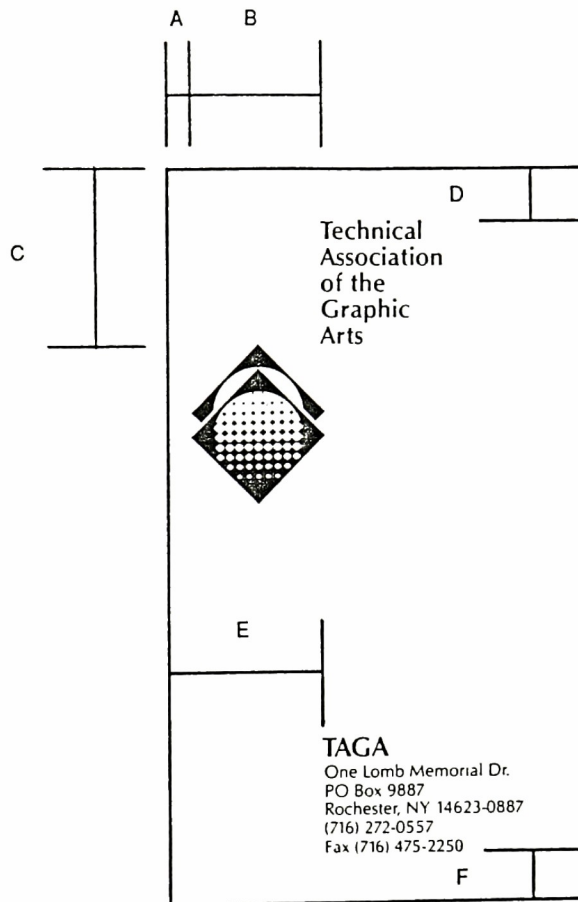
The top of the symbol lines up with the last line of the typographical identification. Due to space limitations, the business card is the only application which has no vertical margin of white space between the symbol and the typographical identification. Stock used for the business card is 65lb. Strathmore Oyster White Laid Cover.

Business Card

All measurements below are given in inches.

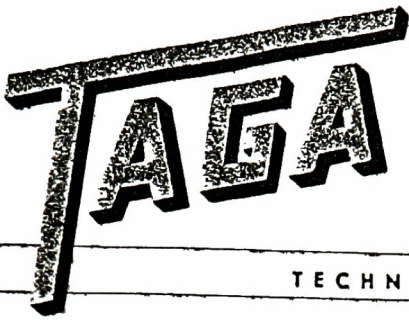
Actual size: 2 by 3 1/2

A=1/8
B=5/8
C=7/8
D=1/4
E=3/4
F=1/4



Appendix E

Initial correspondence
with
TAGA



TECHNICAL ASSOCIATION OF THE GRAPHIC ARTS

RIT T&E CENTER, ONE LOMB MEMORIAL DRIVE, P.O. BOX 9887, ROCHESTER, NEW YORK 14623

November 17, 1989

To: TAGA Officers and Board of Directors
From: Chuck Rinehart
Subject: TAGA Image Project

During the last Board Meeting the potential of using the creative talents of design schools to develop a new TAGA image package was discussed. The suggestion was to pursue a design competition among several students from different design schools.

What has turned up is an opportunity for TAGA to become the subject for a graduate student's thesis project. A discussion with Professor Roger Remington, Department of Graphic Design, College of Fine and Applied Arts at R.I.T. offered a made-to-order opportunity for satisfying both our needs. Prof. Remington has a graduate student in need of a suitable organization that can become the subject for a graduate level image development project.

The graduate student, Charles Kuhn, brings to the project several years experience working in the graphic arts industry. He also has worked as a graphic designer. In addition, the timing is made-to-order. Chuck needs to start his project at the beginning of the winter quarter and must have it finished by early spring to fulfill his graduate thesis requirements.

Len and I met with Prof. Remington and Chuck Kuhn to discuss the project. They fully understand that TAGA is not under any obligation to adopt the image package that will evolve from this project. Chuck's thesis grade is not dependent upon the client's acceptance of the package. The focus of his graduate project is the process by which he accomplishes the package.

On the other hand, we need to be aware of the scope of effort we will be participating in. If we were pursuing this organization identity project in the commercial arena we could expect a 25K price tag minimum, since it involves more than just the design of a new logo. Working with Chuck, through his information gathering process, offers us an opportunity to re-examine the purpose and goals of TAGA and to create a mission that will guide TAGA's future.

TAGA Officers & Board Members

November 17, 1988

Page 2

The process Chuck will use to evolve a new TAGA Image Package is well established within the graphic design discipline. It relies on input from members of the organization. In fact, his first request has already been received. It seems appropriate to Len and I that the source of information about TAGA should come from the Officers and Directors. Each of you has been associated with TAGA long enough to have developed an understanding of its past, its current aspirations and some of its visions for the future. It is out of these individual understandings that Chuck's process will lead him to his ultimate proposal. At the same time, as we struggle to respond to his requests, we will benefit from the introspective exercise.

A Marketing/Communications Analysis form is enclosed. Please take time now to complete the information requested and return it to the TAGA office. This is Chuck's first information request. He needs a prompt reply to have the data ready for the start of his project.

Best Regards,

A handwritten signature in cursive script that reads "Chuck".

Chuck Rinehart
V.P. Membership

Appendix F

Marketing/Communications Analysis

Marketing/Communications Analysis

1. List below 10 words that to you best describe the nature or function of your organization.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

2. From the words listed above, extract the five most im-
portant terms and place below in priority.

1. _____

2. _____

3. _____

4. _____

5. _____

3. What difference does it make that your organization exists?

4. As you understand it, what is the mission of your organization?

5. On a day to day basis, what specific ways do you see this mission becoming operationalized?

6. Looking into your personal crystal ball, list five words that might characterize the personality of your organization in 10 years.

7. From your own perspective, please list the key audiences for your organization's public messages.

8. From the list above, please extract the most important and place below in a priority listing.

1.

2.

3.

4.

5.

9. In terms of your personal point-of-view, how do you feel that your audience should perceive your organization. Simplify your answers to one or two words if possible.

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Appendix G

Final correspondence
with
TAGA



Association
of the
Graphic
Arts

"Disseminating
graphic arts
research
internationally
since 1948."

April 7, 1989

Mr. Charles Kuhn
175-3 Robert Quigley Dr.
Scottsville, NY 14546

Dear Mr. Kuhn:

We'd like to thank you for developing a new corporate identity for our organization. Given the fact that we never really had one to begin with, it was long overdue. The look of the old printed applications certainly lacked the vitality and contemporary appeal the new ones now have.

The identity of TAGA was well received at our annual conference held last week with a number of board members wholeheartedly agreeing that it was time for a change regarding the identity of TAGA. The final step now is to issue a formal proposal to each board member and take a vote on the issue of whether to accept the new identity that you've designed for us.

Again, we appreciate your diligent effort to create a new (and more exciting) look for TAGA.

Sincerely,

Karen Lawrence
Executive Assistant

Len Leger
Managing Director

TAGA
One Lomb Memorial Dr.
PO Box 9887
Rochester, NY 14623-0887
(716) 272-0557
Fax (716) 475-2250